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# THE AUTHOR & JOURNALIST

HOW TO WRITE A  
DETECTIVE STORY—

*By Edwin Baird*

FICTION EXCLUSIVELY—

*By William E. Barrett*

WHERE THE JOKE  
COMES IN—

*By Lemuel De Bra*

CONSISTENT  
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*Department, etc.*

**January**  
1930

# THE AUTHOR & JOURNALIST

With its help, thousands have learned  
how to write and sell

THE success of THE AUTHOR & JOURNALIST has been due to full recognition by Willard E. Hawkins, editor, on founding the magazine in 1916, that many thousands of people have it in their hands, but need guidance and help. The greatest handicap facing nine beginning writers is their lack of knowledge of markets and, in particular, what markets want and when they want it.

The market lists and market tips of THE AUTHOR & JOURNALIST give assembled information covering literally thousands of magazines, newspapers, syndicates, book publishers, in the course of a year. For each magazine, kinds of material wanted, rates paid, editor, address and other related facts, are given. The information is conveniently arranged, so that, with a certain story or article in mind, the writer has only to consult THE AUTHOR & JOURNALIST lists to find several, perhaps several score, publications which are buying that sort of material.

Direct from editors each month is received a great mass of intimate information concerning what they need at once. This is published in the monthly Market Tips department.

THE AUTHOR & JOURNALIST spends large sums year in and year out in systematic development of the latest, most detailed and most authentic news of markets. The service far surpasses anything which any individual writer could hope to secure personally, even at prodigious expense.

Prize contests are covered, with announcement of prizes, closing dates, and conditions, and articles by contest winners.

Each year the Annual Forecast Number summarizes and gives authoritative analysis of what's ahead in all the literary markets. Through the year, month by month, editors and writers who possess outstanding and down-to-the minute knowledge of individual fields, contribute helpful articles.

## THE "A. & J. KIND" OF ARTICLES

The kind of articles appearing in THE AUTHOR & JOURNALIST is suggested by a number of titles taken at random, each one by a literary worker of high reputation.

"Pulling Down the Big Prizes," by Stephen Payne, winner of the first and second prizes in the \$4,000 Cowboy Stories prize contest.

"The Saturday Evening Post—An Interior View," by Frederick C. Davis, popular fiction writer.

"Portraits of Authors Who Call Upon Me," by Harold Hersey, editor, Hersey group of magazines.

"Selling the Hot News Story to Newspapers Out of Town," by Robert B. Sibley.

"Cutting Down the Cost of Writing," by Edward Mott Woolley, writer for the Saturday Evening Post and numerous other leading magazines.

"Sinclair Lewis Discusses Authorship," by Harriet Wallace Ashby.

"Selling to the Movies," by G. W. Sayre.

"Making the Subconscious Say 'Uncle,'" by Jack Woodford, author of more than 1,500 published short stories.

"Touring for Facts," by Raymond S. Spears, successful fiction and article writer.

"The Air, Air-War Story," by Ace Williams, one of the most prolific authors in this fiction field.

The files of the AUTHOR & JOURNALIST bulge with friendly things said by men and women who have been helped in signal ways by us. The letters quoted below are samples only. Many hundreds of others could be printed.

"I sold my first story from a market tip in THE AUTHOR & JOURNALIST."—Louis O. Goldsmith, Portland, Ore.

"I view the magazine as by all odds the only authoritative and reliable journal in the field."—Wayne O. Haisley, editor and humorist, New York City.

"When cleaning up the work-room preparatory to moving, we dumped several oft-traveled manuscripts into a waste basket. That day THE AUTHOR & JOURNALIST arrived. A glance at the market list, and three dog-eared yarns were jerked from destruction and mailed. Two have been sold, and the third is being held for further consideration."—James Perley Hughes, Hollywood, Calif.

"I get a fine, large kick out of the book, and the market lists are excellent indeed."—Eugene Cunningham, leading Western writer, El Paso, Texas.

"Your magazine is an inspiration to beginners. Much success to you."—Nora McCaffrey, California.

"In the past year, I have sold many times the price of a year's subscription from market tips in THE AUTHOR & JOURNALIST. It isn't an expense or luxury to me—it's just a good investment that pays good returns."—Herbert A. Stump, Indiana.

"It may be interesting for you to know that our instructor in the short-story recommended your publication above all others in the field. His comment was that it covered the field in such an understandable manner that it was of exceptional value to beginners, and yet was so thorough that it was equally valuable to the experienced writer."—R. E. Sheriff, Portland, Ore.

"I consider THE AUTHOR & JOURNALIST wonderful. I am selling regularly to Saturday Evening Post and other places, but I need AUTHOR & JOURNALIST as much as I do stamps."—Mary Carolyn Davies, famous poet, New York City.

## The Inspiring Story of Peggy Gaddis

(Popular author of love stories—formerly editor of Love Romances.)

"I had wanted to write for years and years—I was plodding along at twenty-five a week, working from eight until five, with no immediate hope of ever getting out of the grind. I discovered the A. & J. in June; in September I sold my first story, and by December of the same year, I gave up my salaried position, and with only the A. & J. to help me chart the course, started out on the seas of fiction writing. The first year, I paid an income tax on close to five thousand dollars; last year on over eight thousand. I write from nine until twelve every morning, whether I'm in the mood or not—and I am happier than I have ever been in my life.

"I hate to sound like a patent-medicine ad—but, darn it, you've been so wonderful and such a friend in the darkness and the loneliness that I just have to shout my gratitude aloud every once in so often. I don't believe that the young and struggling writer could ever have a more perfect friend than the A. & J., and every time anybody asks, 'How on earth do you turn out so much work—and know where to sell it?' I just wave the latest copy of the A. & J. and grin like a cream-fed cat!

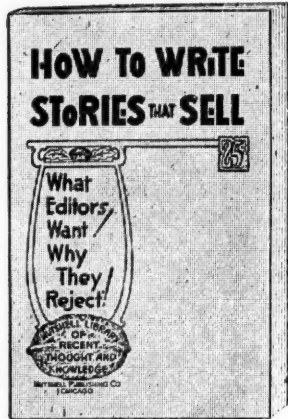
"In raving about the 'Market Tips,' I don't mean to neglect the rest of the magazine—I love every inch of it from cover to cover, and read each article over and over and over again, and find new inspiration and help each time."—Peggy Gaddis, Augusta, Ga.

SEE SPECIAL OFFER ON NEXT PAGE

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# How To Write Stories That Sell



## HOW TO WRITE STORIES THAT SELL

Answers These and Many Other Questions

Given seven qualities, a short-story title is well chosen. Aptness and brevity are two of the qualities. **What are the other five?**

The story writer may choose any one of six principal viewpoints in telling his story. One is the "all-seeing author's viewpoint." **What are the other five?**

**What are three effective methods for shortening the short-story?**

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**Can short-story plots be developed from newspaper clippings?**

**What is local color?**

Emotions of many kinds are found in the successful short-story. Four are found much more commonly than others. One of these is love. **What are the other three?**

**What is the "single impression," and why is it indispensable in the short-story?**

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Then the volume goes on with a concise explanation of defects that render stories unsalable, and subjects that are taboo. Next, the mechanics of manuscript preparation are told in detail. Then the volume, rapidly, takes up the essentials of successful authorship. This is the complete list of chapters—

Why Editors Reject	How to Tell the Story
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The Art of Character-Drawing	How to Use Contrast
Importance of the Single Impression	Putting Thrills in the Story
Organizing Your Material	How to Use Dialogue
Imagination and Verisimilitude	The Emotional Factor
Shortening the Short-Story	Developing Your Own Style
	Name the Story Appropriately
	How to Sell Your Stories
	What Editors Want

"How to Write Stories That Sell" is a manual which The Author & Journalist editors unqualifiedly recommend to all writers, both advanced and beginning. Throughout, the book is practical, specific. It is written in fascinating and easily-understood language. The beginner who possesses this manual and, in addition, receives The Author & Journalist regularly, with its wealth of market information, its many helpful articles on writing, has the tools with which to embark upon a successful career of authorship.

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# THE AUTHOR & JOURNALIST

Founded, 1916

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A SUBSCRIBER takes us quite roundly to task for publishing such "egregious nonsense" as Mr. Emley's series of articles on characterization.

This is not surprising. We are surprised, in fact, that the series has not called forth a greater number of brickbats. THE AUTHOR & JOURNALIST rather prides itself on having the courage to publish articles that will excite controversy.

While the Emley series was under consideration we sounded a number of writers upon their attitude toward it. A few—and this included members of the A. & J. editorial staff—were unequivocally opposed. The majority—in a proportion of at least five to one—voted in favor and considered that it would be helpful to them. One prominent writer met the objection that it would create antagonism in certain quarters with the comment:

"Well, what of it? That is what we like about THE AUTHOR & JOURNALIST. It dares to publish stuff that is out of the beaten path. Whether we agree or not, these daring departures stimulate thought and make us feel that the magazine is keenly alive."

So the articles are appearing. It was at first intended that they should simply offer an analysis of twelve distinct types of people, without reference to the zodiacal source of the distinctions. In this form, the classifications would no doubt

have been accepted by many who are antagonized by Mr. Emley's claim that persons belonging to each of the twelve types are born at stated times of the year. They would, however, have lacked a certain value that attaches to them in their present form. Knowing the author's secret, character students may test his conclusions by studying those about them. Until such study has been made, it comes with poor grace to charge that assertions made by a man who has pursued the study over an extended period are founded on ignorance.

As for Mr. Emley, we know him personally as a man of scholarly attainments and wide experience. His monumental work, "Solar Psychology," goes much more thoroughly into the subject than is possible in this series of brief articles. In our own confessed ignorance, we do not venture to assert that he is either right or wrong. We have known him to give remarkable demonstrations of character analysis upon no other acquaintance with the person involved than the date of birth. The articles are sponsored, however, not for the advancement of a theory, but for their helpfulness to the fiction writer, whose raw material is character.

Nor do we feel that apology is necessary for giving space to a method of analysis that has its roots in antiquity. Just how deeply savants have dipped into this subject throughout the ages may only be guessed. Certain mysterious sources of knowledge ever have been and will be closed to the scoffer. The student who cares to investigate may be startled to find how true to type—as the types are defined in this age-old classification—are the great characters of Shakespeare and others in the galaxy of fame.

## Statement of the Ownership, Management, Circulation, etc., Required by the Act of Congress of August 24, 1912, of The Author & Journalist, Published Monthly at Denver, Colorado, for October 1, 1929.

Before me, a notary public in and for the State and county aforesaid, personally appeared John T. Bartlett, who, having been duly sworn according to law, deposes and says that he is the business manager of The Author & Journalist, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, The Author & Journalist Publishing Co., Denver, Colo.; Editor, Willard E. Hawkins, Denver, Colo.; Managing Editor, None; Business Manager, John T. Bartlett, Boulder, Colo. 2. That the owner is: The Author & Journalist Publishing Co., Denver, Colo.; Willard E. Hawkins, Denver, Colo.; John T. Bartlett, Boulder, Colo.; Queenabelle S. Hawkins, Denver, Colo.; Margaret A. Bartlett, Boulder, Colo. 3. That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

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My commission expires March 11, 1933.

# THE AUTHOR & JOURNALIST

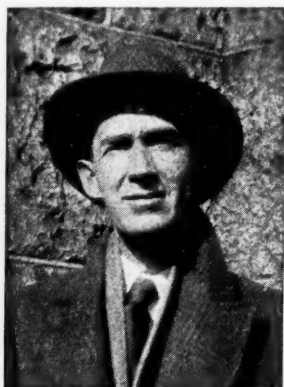
January, 1930

## How to Write a Detective Story

BY EDWIN BAIRD

*Editor of Real Detective Tales*

### II.—PROPERTIES OF THE DETECTIVE FICTIONIST



Edwin Baird

IF the detective story has done nothing else, it has developed some curious and ingenious methods of killing people. Poisoned cigarettes, diabolic machines, needle - shooting guns, death dealing plants, sinister clocks, lethal door knobs, strange gases that kill a man

and leave no trace—these and more have been devised by your inventive writer of detective fiction.

But the favorite murder of all is the murder committed in the sealed room. This is always sure-fire stuff.

Two excellent examples of sealed-room murder stories come to mind—"Whispering Wires," by Henry Leverage, and "The Bradmoor Murder," by Melville Davisson Post.

In "Whispering Wires," Leverage leads off with a millionaire locked in an upper room of his New York mansion. He has received threats against his life. He fears a sudden and violent death. He takes elaborate steps to prevent this. Detectives are guarding the outside of his house. Another stands guard outside his door. He refuses to leave his room. There is no chance for anybody to enter that room, and no chance for anybody to leave it, without being seen. And the man who had threatened to kill him is locked up in Sing Sing prison.

And yet, despite all this, the unhappy millionaire is shot through the head and killed. Killed by the man in Sing Sing!

When plotting his story, Leverage may have thought of this seemingly inexplicable happening, and then conceived some method whereby it could be consummated; but it is more likely that he began, first, with the manner in which the murder was committed. (Although he has often written to me about "Whispering Wires," he has never divulged his method of writing it; but he has a considerable knowledge of electrical appliances, and most of his stories that I have accepted for *Real Detective Tales* have dealt with such things.)

First of all, therefore, he probably imagined a revolver being concealed in the receiver of a telephone instrument. The vibration of a voice in the receiver will discharge the revolver, sending a bullet through the ear of the person who answers.

Good! There's the kernel of a hot story.

**N**OW for the rest: A prisoner at Sing Sing penitentiary has a righteous grudge against a wealthy New Yorker, living in smug comfort in his marble mansion. The prisoner also has a confederate on the outside. This confederate, posing as a telephone trouble-shooter, gains entrance to the millionaire's home. He enters the millionaire's study, unscrews the receiver from the telephone, on pretense of repairing it, and replaces it with another receiver containing the fatal revolver mechanism.

Meanwhile, the millionaire has received threatening letters and employed a bodyguard. The prisoner at Sing Sing gets permission from the warden to use the telephone. He calls up the millionaire—and

sends a bullet crashing through his head, killing him instantly. Neat!

Leverage faithfully observed the fundamental rules, mentioned here last month, for writing a successful detective story. He employed misleading clues. Suspicion was directed toward the wrong person. The murder was committed in a sealed room. The mystery was finally solved by an eagle-eyed sleuth. And, above all, he kept the solution of the mystery adroitly hidden until the climax. The result was a tale of high-power suspense, and I dare say that few if any of those who read it could foresee the outcome.

"The Bradmoor Murder," though written around the same idea—a man murdered in a locked room—is worked out in a quite different manner. The keynote of Post's story may be summed up by this excerpt from the story itself:

"A man is found dead in a locked room; there is no weapon; the fingers of both his hands are gripped about objects that could have nothing to do with his death. There is no way into, or out of, the room. There is a great ragged hole in his chest. The sound of the shot is heard; and there you are."

Yes; so you are. Now, if you were given that much, and nothing more, as the foundation for a detective story, how would you go about writing it? Post went about it in this manner:

Old Bradmoor is in the locked room. Outside, there is a sheer wall of fifty feet extending down to the open sea. In the stone wall there is a narrow slit of a window. Bradmoor has a double express rifle. The triggers have been filed until a touch will discharge it. He places the gun in the narrow window, the butt pointing out to sea, the barrel aimed into the room. Bradmoor now sits in a chair in the middle of the room, in a direct line with the rifle barrel. In his right hand he holds a fishing rod; in his left some flies. He reaches out with the rod, touches the tip to the trigger of the gun. The gun is discharged. The great bullet tears through his chest, killing him. The recoil of the heavy rifle carries it out of the window and into the sea, where it lies buried under water.

And there's your story.

Old Bradmoor is found dead in the locked room, his hands gripping the fishing

rod and flies. His chest is torn open with the great bullet. No gun. No way for anybody to fire a gun through the narrow slit of a window. No way for anybody to enter the room. No way for anybody to leave it. And certainly—so far as anybody can see—no way for Bradmoor to have fired the gun himself. If he had fired it, where is the gun?

No wonder Scotland Yard was baffled! Not until long afterward, when the gun is washed up by the sea, is the apparently insoluble mystery solved.

Both of these stories, you will observe, are based, primarily, on unusual methods of inflicting death. And therein lies the secret of their success.

"But," you protest, "I can think of no new manner of killing people." Very well. It isn't necessary. Your story may be just as absorbing if your killing is done in the usual way. Only, in this case, you must keep your reader wondering, not *how* it was done, but *who did it*. This is absolutely necessary.

Let us examine two recent outstanding examples of this type of story—"The Bishop Murder Case," by S. S. Van Dine, and "The Black Camel," by Earl Derr Biggers.

IN "The Bishop Murder Case," Van Dine has half a dozen or more sinister-appearing characters, any one of whom might well have been guilty of those gruesome and fantastic Mother Goose murders. In the end the number of suspects is narrowed down to two: Sigurd Arnesson, professor of mathematics, and Bertrand Dillard, renowned physicist. But even here, so skillfully does Van Dine manage things, the reader is led to suspect the wrong person. Arnesson seems guilty, until Dillard drops dead from distilled cyanide, swallowed in a glass of wine. And not until after that is it disclosed that the cyanide was intended for Arnesson, and not Dillard, and that Philo Vance took the law into his own hands and switched the glasses so that the *real*, not the *supposed*, murderer should get the fatal dose.

Several of my friends, who are notorious detective-story addicts, assure me they guessed the ending of "The Bishop Murder Case" before they were half-way through it, but I question their integrity in this

matter. I am a fairly hardened reader of detective fiction, and not slow to penetrate the author's tricks, and I confess that the Bishop had me baffled until near the end.

"The Bishop Murder Case" has many flaws—first, a too lavish display of erudition—but the flaw of revealing the solution prematurely is not among them. It is highly improbable that the events in this story—or the bulk of them, at any rate—could ever have happened in actual life. Certainly when the two suspects were at last brought together, it would have been unnecessary to kill one of them in order to prove his guilt. In real life, both suspects would have been taken to police headquarters, where the truth would have been "sweated" out of them. But, then, in real life the Bishop would probably have been caught by the police long before he had finished his string of fantastic murders—in which case, of course, there would have been no story. In short, most of the events in "The Bishop Murder Case" are downright improbable, if not impossible.

But Van Dine has the happy faculty of making the improbable seem convincing. One of his methods of doing this is to employ the names of living persons, and actual places and things. This gives the story a ring of reality—as though it had actually happened at the time and in the places described. (I shall revert to this in a future installment.) He also gains verisimilitude with lifelike characterization. It has been said, and truthfully I think, that if you can make your readers believe in your characters you may have them do anything, because, if your characters seem living people, anything they do will seem believable. On the other hand, if your characters are lifeless dummies—as, alas, most characters in fiction are—everything they do, no matter how plausible, will seem false and unconvincing.

We are concerned here, however, not so much with the manner, as with the matter, of "The Bishop Murder Case"—specifically, with its plot construction. Let us consider the germ from which the plot grew:

Here we have a great physicist who is accustomed to thinking on so vast a scale that our earth and all it contains shrink to utter insignificance. His mind dwells in a

space that is a hundred million light-years in diameter (light traveling at the rate of 186,000 miles a second), a space containing billions upon billions of stars, some of them greater than our entire solar system.

"Is it surprising," asks Philo Vance, "that a man dealing in such colossal, incommensurable concepts, wherein the individuals of human society are infinitesimal, might in time lose all sense of relative values on earth, and come to have an enormous contempt for human life? . . . Inevitably such a man's attitude would become cynical. In his heart he would scoff at all human values, and sneer at the littleness of the visual things about him. Perhaps there would be a sadistic element in his attitude; for cynicism is a form of sadism . . ."

"But deliberate, planned murder!" objects Markham, the district attorney.

"Consider the psychological aspects of the case. With the normal person, who takes his recreations daily, a balance is maintained between the conscious and the unconscious activities: the emotions, being constantly dispersed, are not allowed to accumulate. But with the abnormal person, who spends his entire time in intense mental concentration and who rigorously suppresses all his emotions, the loosening of the subconscious is apt to result in a violent manifestation. This long inhibition and protracted mental application, without recreation or outlet of any kind, causes an explosion which often assumes the form of deeds of unspeakable horror. . . . These fantastic and seemingly incredible murders were planned by a mathematician as forced outlets to a life of tense abstract speculation and emotional repression. They fulfill all the indicated requirements: they are neat and precise, beautifully worked out, with every minute factor snugly in place. No loose ends, no reminders, apparently no motive. And aside from their highly imaginative precision, all their indications point unmistakably to an abstrusely conceptive intelligence on the loose—a devotee of pure science having his fling."

"But how do you reconcile the Mother-Goose phase of them with your theory?" Markham wants to know.

"In these Mother-Goose crimes," Vance explains, "we have the mathematician reacting to the most fantastic of frivolous acts in order to balance his super-serious logical speculations. It's as if he were saying cynically: 'Behold! This is the world that you take so seriously because you know nothing of the infinitely larger abstract world. Life on earth is a child's game—hardly important enough to make a joke about.' . . ."

Thus there is born the character of Prof. Bertrand Dillard—a monster to whom murder is a sadistic joke—and thus we acquire the nucleus of a great detective novel.

And now there must be created a number of other characters wherewith to lead the reader astray, and so there come into being: Belle Dillard, niece of Prof. Dillard, Sigurd Arnesson, his adopted son and associate professor of mathematics; Adolph Drukker, the hunchback scientist and author; John Pardee, the mathematician and chess expert; Raymond Sperling, the civil engineer; Dr. Whitney Barstead, the neurologist; and two or three others who might conceivably have committed those bizarre and gruesome crimes.

These, of course, are but the preliminary steps to fashioning the plot. There now remains the far more difficult task of constructing the entire framework upon which the story is to be hung. While I am not familiar with Van Dine's method of plot construction, I judge, from their well-knit structure, that he outlines the salient points in a working synopsis. At the outset, then, he would note down:

Joseph Cochrane Robin, sportsman and champion archer, found dead. Arrow in heart.

Sperling suspected of crime. *Sperling*, in German, means "sparrow." Vance immediately sees sinister significance:

*"Who killed Cock Robin?  
'I,' said the sparrow.  
'With my bow and arrow.  
I killed Cock Robin.'"*

Sperling confronted by police; confesses he killed Robin (in order to shield Belle Dillard, who he thinks is guilty). Mysterious "Cock Robin" note, signed "The Bishop," sent to press.

John E. Sprigg, Columbia student, found shot through head. Bishop note to press: "He shot Johnny Sprigg through the middle of his wig," etc.

Appearance of chessman—the black bishop! Strong evidence against Drukker.

Pardee suspected. Indicated that he hates Drukker.

Drukker, the hunchback, pushed off high wall in Riverside Park, breaking neck. Bishop note to press about Humpty Dumpty.

Suspicion against Pardee increases. Alibi punctured.

Pardee found dead. "Suicide." Body slumped across table, fingers clutching automatic pistol. House of cards on table. "This is the house that Jack built." Police think case ended; but Vance can't picture Bishop ending life in such commonplace way. Proves house of cards was built *after* Pardee was dead.

Case against Arnesson tightens. Vance consults Ibsen's "The Pretenders," Arnesson's favorite play.

Notes "Nicholas Arnesson, Bishop of Oslo," a villainous character.

Kidnapping of little Madeleine Moffat. Rush to Dillard home. Find typewriter in attic room. Sheet of paper in carriage on which two lines are typed:

*"Little Miss Muffet  
Sat on a tuffet—"*

Little girl found in Drukker's home.

Evidence against Arnesson stronger than ever. Police ready to arrest him on sight.

Arnesson and Dillard confronted by Vance and police. "We've found Miss Muffet, Mr. Arnesson." Arnesson smiles sardonically. "What am I supposed to answer: 'How's little Jack Horner's thumb?'"

Vance implies that Arnesson is the Bishop. Dillard pours wine. Vance distracts attention of others. Dillard swallows his wine and drops dead. Cyanide.

End: District Attorney's office; Vance ties together all loose ends of case. Sergeant Heath: "What I want to know, Mr. Vance, is why, when you hopped up and pointed at that plate, you switched those glasses."

"What's this?" exclaims Markham. "You changed the glasses?"

"Of course," says Vance. "A man should be willing to drink the wine he pours for another. . . . Do you bring a rattlesnake to the bar of justice? Do you give a mad dog his day in court? I felt no more compunction in aiding a monster like Dillard into the Beyond than I would have in crushing out a poisonous reptile in the act of striking."

I AM well aware, of course, that all this may in no way resemble Van Dine's synopsis of "The Bishop Murder Case"—assuming that he made one—but in any event it describes, however, sketchily, the important links in the plot of a splendid detective novel. And a novel that is well worth studying by every student of the detective story.

Let us turn, now, to "The Black Camel." Here, again, we find a story in which the suspense is maintained by misleading clues. The reader is led to suspect first one, then another, of the many characters, until, as each is proved innocent, he is lost in a fog and can see no way out. But Charlie Chan, the Chinese detective—and a very good detective, too—winds everything up with a flourish; and the reader is satisfied (though he may have the feeling that the author slipped one over on him by keeping the culprit concealed in the background. Authors shouldn't hide things up their sleeves. All their tricks should be performed before the

gaze of the reader.) But let us inspect the works of the story and see what makes it tick:

Denny Mayo, movie director, is killed by Shelah Fane, movie actress, who "gets away with it." (Astounding what these Hollywoodites can get away with!) Mayo's wife comes to Screenland, seeking the slayer. Under false name, she becomes Shelah's maid, Anna. Shelah confesses her guilt to Tarneverro the Great, crystal gazer. (Odd how these film folk fall for the crystal gazers!) Tarneverro is Anna's brother. He informs her of Shelah's confession. Anna then kills Shelah. So much for that. Now to build a plot around it—a plot that will keep the customers guessing—wondering who killed Shelah Fane and why:

First episode: Shelah and Tarneverro in Honolulu. Charlie Chan introduced. Reader's sympathy aroused for Shelah. She consults Tarneverro the Oracle. He lifts eyes from crystal.

"You're afraid. Something in your past. You fear it will return to haunt you—"

"No, no!"

"What about Denny Mayo? Shall I tell you—or will you tell me?"

She is trapped, helpless.

"Now!" says Tarneverro the Great.

Second episode: Evening of same day. Shelah giving house party in house she has rented at Waikiki Beach. Guests assembled. Admirers outside with flowers, serenading her. Shelah found on floor of pavilion, stabbed through heart. Admirers continue singing. "Flowers for Shelah Fane."

Third episode: Charlie Chan called on case. He arrives with Tarneverro. "Shelah knows who killed Denny Mayo," Tarneverro tells the detective. "She was in Mayo's house on the night of the murder. The doorbell rang and she hid in another room. She saw the thing done. All this she confessed to me this morning. What is more, she told me that Denny Mayo's murderer is at this moment in Honolulu. . . . I hope this proves helpful, Inspector. It gives you the motive and narrows your search." (The implication, of course, is that the person who murdered Mayo has also murdered Shelah, in order to silence her.)

Fourth episode: Chan examining Shelah's dead body. Crushed orchids on floor—bouquet torn off and trampled under foot. Chan crawls about rug. "Peculiar thing. Flowers were fastened by pin—but no pin is here now." He examines the orchids, makes thorough search of floor. "It is true—the pin which fastened flowers is strangely missing." (This is important. It is the most significant clue in the entire story.) Wrist watch smashed; hands

stationary at two minutes past eight. "At two minutes past eight," Tarneverro remarks to Chan, "Jaynes, Martino, Van Horn, you and I were in the hotel lounge."

"Alibis arrive in huge flock," says Charlie Chan.

Fifth episode: Back in Shelah's living-room. Jessop, the butler, steps forward with letter from Shelah. He offers it to Tarneverro, but Chan steps quickly between them and takes letter. "Police in charge here now." Is the solution of the mystery already within his grasp? He starts to slit the envelope. The only illumination is a floor lamp. He steps nearer it. He has the envelope open now and is about to remove the contents. Suddenly the lamp goes out, throwing room into darkness. The sound of a blow, a cry, and the fall of a heavy body.

The room is in an uproar. A cry of "Lights!" from the blackness. The lamps in the wall brackets flash on, revealing Jessop at the switch. Charlie is slowly rising from the floor. He rubs his right cheek, which is bleeding.

"Overwhelmed with regret. Famous god, Jove, I hear, nodded on occasion." He regards fragment of envelope in left hand. "Vital portion of letter seems to have traveled elsewhere."

And so the story is off to a rousing start. The reader, at this stage, is so certain that the murderer is among those in the room that the possibility of an outsider never occurs to him. Clearly, he reasons, the murderer is the person who jerked the lamp cord from its socket, knocked the detective down and snatched the letter. (This, of course, is exactly what the author wants him to think.) The detective has been struck on the right cheek and the skin has been cut. Ergo, the blow probably came from somebody's left hand; and that hand must have worn a ring. On the left hand of Van Horn is a seal ring; a diamond ring is on the left hand of Wilkie Ballou. Bradshad, Martino, Tarneverro, and Jaynes wear no jewelry. Tarneverro suggests that Chan search everybody in room. "You may start with me," he says, holding hands aloft.

But Chan shakes his head. "We waste no time in fruitless search for letter now. Person who favored me with vigorous blow is not likely to hold it in guilty possession." He proposes, instead, to learn from the lips of all those present just what they were engaged in doing at two minutes past eight o'clock that night.

Despite Tarneverro's unimpeachable alibi, the reader suspects that somehow this dark-eyed soothsayer contrived to kill the beauti-

ful movie queen (which, again, is what the author wants him to suspect), and as the story progresses, his actions become more and more suspicious. But there is his perfect alibi. Chan checks and re-checks it, and it always stands up. The alibis of the others are not so perfect. Clues multiply. New characters are brought in. The web tightens about them. They break through. Are caught again. And their innocence is established. The skein of mystery becomes more tangled, the plot more involved, the riddle more intricate, until there seems no way out of the bewildering maze. Of one thing only is the reader certain: the murderer is confined to a definite group of people, all of whom have passed before their eyes.

And then, at last, Charlie Chan clears up the whole mystifying puzzle by discovering a tiny scratch on the polished floor beneath the dining-room table. He has all of Shelah's guests seat themselves about the table, just as they were seated on the night of Shelah's party. But this doesn't click. The problem is still unsolved. The butler then tells him that, after the guests had gone, he and Anna, the maid, sat at the table for a bit of coffee.

"Where did you sit?"

"Over there—where Mr. Martino is now seated, sir."

"Where did Anna sit?"

"She sat here, sir." Jessop lays his hand on the back of Tarneverro's chair.

Charlie Chan sighs heavily, "as one who after a long journey sights the end of the trail." Anna is brought in. She is wearing high, black shoes.

"Anna, I must make very odd request of you. Will you be good enough to remove right shoe?"

She unlaces the shoe and hands it to him. With his penknife he slits the rubber heel, disclosing a half-inch length of gold pin.

"I fear you have been glossly careless," Chan tells her. "When you stamped those orchids under foot, you failed to note this telltale evidence of your act. Ah, well—but for such brief moments of neglect, we would get where in this business. . . . It is true, is it not, Madam? You killed Shelah Fane?"

"I did," the woman answered.

And that, for the reader, is the end of the story—notwithstanding the seven subsequent pages wherein Anna, née Mrs. Denny Mayo, describes how and why she killed the famous cinema star.

There is some good character portrayal

in the story, some wit, some humor, some glowing description of glamorous Honolulu, but we are not concerned with these things here. What we are concerned with here is its plot. It is, you may say, an almost perfect example of sound plot construction. As such, I recommend it to your attention.

**A** DIFFERENT sort of detective novel is "The Green Toad," by W. S. Masterman. Unlike "The Black Camel," it is a story of sheer terror, a story of weird events and eerie, gooseflesh happenings that seem supernatural, though capable of logical explanation. Yet it resembles "The Black Camel" in that it has a plot of remarkable ingenuity. Observe the foundation of it:

John Barran, English country gentleman, is horribly burned in a fire at his ancestral home, Roverfield Hall. When he beholds his malformed body and hideous face, he decides to hide himself from the gaze of the world. He fits up an abode in the basement of his home. With the connivance of his old family servant, who supplies him with the necessities of life, he installs a curious system of tubes and wires connecting his underground hiding-place with the drawing-room above. Through these tubes he "listens in" on what goes on in the house. His brother, who is now master of the house, is running things with a high hand; and when John, hiding below in the darkness, hears sounds of merriment above, he goes berserk. Despite his deformity, he can get about with surprising agility. Running amuck, hopping along like a huge, monstrous toad, he terrifies the countryside. He commits numerous crimes, including sundry burglaries and various murders. He appears suddenly before his brother George, and George claps hand to heart and drops dead.

George's head is cut off and his body left in an automobile in Bond street. John's tubes connect with the hideous effigy of a toad in the drawing-room. It squats on a pedestal—"a great repulsive toad, with globous belly and gaping mouth; vulpine, satanic, obscene. Its glassy eyes, yellow and fixed, changed with the somber flickering of the firelight and the rays of the dying sun. The wide-open jaws seemed almost to drop saliva in their lascivious sadic

vileness. The skin was bright green like poisonous lichen, with horrible knobs and excrescences. Incredible age and incredible evil were stamped over its shrunken, crouching form. A gray tuft like a leprous growth clung to its throat."

Such is the Green Toad. In its mouth is a steel trap, which the toadlike John is able to work from below, snapping off the fingers of any curious person who attempts to examine his pet.

Now, with an idea such as that, how could you help writing a yarn of grotesque mystery and creeping, shuddering terror? Masterman has written one that will make your hair curl and send cold shivers up and down your spine.

He starts off with a London bobby opening the door of the parked car in Bond street and addressing the man at the wheel, who seems to be dozing. "Ere, wake up." The constable shook him gently, and *the man's head fell off and landed on the floor with a bump.*"

A good snappy start!

Terrifying and extraordinary events follow swiftly. People in the vicinity of Roverfield Hall are driven out of their wits by sight of the loathsome toad hopping about in the moonlight. Scotland Yard is called in. A detective is horribly murdered in the old mansion, the only clue being a *monstrous splayed footprint—flat and shapeless.*

Horror is heaped on horror. The mystery seems impenetrable. Until Hendon seizes an axe and smashes the Green Toad to pieces. He finds the steel trap, the insulated wires, the pipes, the microphone—and then the whole ghastly secret of the Green Toad is revealed.

(To be Continued)

## A POET'S DESPAIR

By EUGENE CHRISMAN

**I** GATHER my memories,  
a tangled skein of bright threads  
pulled one by one  
from Life's gaudy tapestry.  
I sit alone all night  
at my typewriter—seeking  
to weave them into a poem  
like a tinsled shawl.

**A** CRITICAL perusal of these novels, which I have tried to analyze, should prove beneficial to the aspiring young writer of detective fiction. He should read them, of course, not with intent to imitate them, but with an analytic eye. He should study their plot structure, discover exactly what it is that holds the reader's attention.

And this also applies, of course, not merely to the novels I have mentioned, but to all contemporary fiction, whether published in books or magazines. I do not advise the writer, who wants to sell his wares in the magazine market, to study the tales of Edgar Allan Poe, or Wilkie Collins, or Anna Katharine Green, or even A. Conan Doyle; nor will it profit him to examine the works of Maurice Leblanc, or Gaston Leroux, or other continental writers. The first belong to a bygone period, written in a style that is passé now, and the second are cast in a mould that will certainly not interest the magazine editors on this side of the Atlantic.

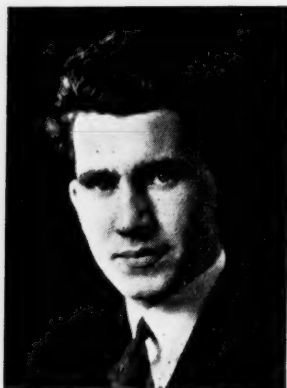
The young writer's field of study, then, should be confined to the successful detective novels and detective stories that are being published today by practically all the book publishers and in almost all the magazines. He should study them, analyze them, dissect them—and then do his best to surpass them!

In the next article in this series I shall undertake to explain how to write your story, once you have your plot in hand—how to set your stage; how to get dramatic contrast; how to hold your readers in suspense and build up their interest, step by step, to the grand climax.

Under the moon  
to my fatuous fancy it seems,  
that I have woven  
a mantle worthy of a queen—and yet,  
daylight and the ebb of ecstasy, reveals  
nothing more worth-while  
than a swineherd's cloak.  
of sackcloth.

## Fiction Exclusively

BY WILLIAM E. BARRETT



William E. Barrett

tion?"

He can't tell, Dear Reader, and that is the catch to the highly-touted business of "big pay and little work." In 1928, I wrote 40 stories and sold 36 of them for \$3,245. This was a side-line to a regular job that kept me on the road for five months of the year in which I wrote nothing at all. Figuring that, by doing nothing else but writing in 1929, I could increase the revenue in direct proportion to the increased time invested, I embarked on Fiction Exclusively, February 1, 1929. The results were illuminating and I could write a book of advice therefrom. I am withstanding the temptation. You can learn nothing on this subject from me or from anyone else which will help you. All that anyone can do is to give your mental machinery something to work on; the finished thought-product is your own.

Here is what I have learned in six months of making fiction pay the way. Much of what I have learned may not be so, but here 'tis:

(1) Go it alone only if you have enough capital to carry you six months without worrying about returns. That goes, no

EVERY ONE who has ever written dreams of the time when the products of his pen or type-writer will pay the bills and provide the luxuries dear to a writer's soul. The big question is: "How can one tell when to leave a good job and plunge into the business of producing fic-

tion?" matter how much you have sold. I drew a blank for two months and have taken 98 rejections in six months against a 90 per cent performance last year.

(2) Get an office and keep regular hours. If you write, you are lazy enough without taking on the handicap of having a house to lay around in "waiting for inspiration."

(3) Have three good markets buying regularly when you start and increase that list to six as soon as possible. Markets get stocked up, or they fade out. You can't afford to spend a lot of selling time on each individual manuscript, and regular markets give you the breaks.

(4) Send only the rejects and duds to markets paying less than 2 cents a word. A professional writer cannot afford to write for less. If he cannot produce stuff worth 2 cents a word, he has no business turning "pro."

(5) Read each rejected story carefully. If you still like it, keep sending it out; if you don't, do not expose yourself to the discouragement of more rejections. I sold one on its thirty-first trip and I have killed many on their second or third trips.

(6) Do not waste a lot of time in doctoring the duds. Chances are that the same amount of time invested will produce a better idea and one that you can get enthusiastic about.

(7) Set a bogie. Start the month with your regular markets listed on a sheet and the number of words you intend to produce for each. Then produce them, even if it takes force and overtime. Also list proposed work for new markets and produce that. If you set the bogie in line with your own capabilities it is great discipline. You will find yourself worrying when you slip behind bogie and your old subconscious will help you catch up.

(8) Don't lay off and celebrate checks.

Remember that the check represents payment for work done a month or two ago. If you don't touch the typewriter today, there will be no check to cash a month or two from now.

(9) a—Develop a specialty. You will find that your mind will become alert to find twists by which daily happenings can be made to produce dramatic material in your chosen field. b—Do not stick blindly to a specialty. Fads come and go. Keep yourself fluid so that you can adapt yourself to changes in public demand. This seems like contradictory advice, but it isn't. Think it over.

(10) Forget you are a professional writer. You will find too many people anxious to waste your time on the theory that writers have lots of time and that yours is an easy life. Be a business man, make yourself hard to see, and during working hours—work. When in search of material disguise yourself as an advertising man or a vacuum sweeper salesman. People do not want to give information to writers; they want to sell it to them or collaborate.

(11) Be friendly to your editors. They are human. You wouldn't try to sell anything else to a man without studying him and establishing an "entente cordiale." Why try to sell stories with a frown or with stilted "dignity?"

(12) Take editorial criticism or advice to your heart. The editor likes you and

thinks you've got something or he wouldn't waste his time telling you your mistakes.

(13) Take three rejections in a row from a friendly market as a danger signal. You've slipped somewhere. Read those yarns and compare them with the ones that went over. A loss of one market may mean a thousand dollars or two in the course of the year. Don't lose one without a struggle.

(14) Read your writers' magazines religiously. A new magazine often affords the opportunity of "growing up with an editor" and many of the tips suggest by-products to your regular work which may well pay the rent and the postage bill.

*Lastly*—Do not "go it alone" until you feel confident of your ability and have a sales record in back of you to justify the confidence. Once embarked, do not get discouraged. I made a terrible start, took more rejections than I imagined possible and finished the six-month period with 28 sales (25 shorts, two novelettes and one complete novel.) The break came just when I was convinced that there wasn't any Santa Claus and was taking a lively interest in want ads.

ALL of which goes to prove that you know just about as much about turning "pro" before you do it as you do after you have taken the plunge. I may be reading want ads again while you are reading this.

## Where the Joke Comes In

BY LEMUEL DE BRA

WRITING jokes is, of course, a funny proposition. And that's no joke.

But selling 'em—ah! There's where the joke comes in!

If you are a joke-writer—But I'd better make that plain. An editor once told me, sarcastically—he had a delicious gin hang-over that morning—well, he told me that I was a—joke-writer.

So what I mean is this: If you are a professional writer of jokes—this little article is not for you. Turn at once to the market notes. Perhaps *The Bung-opener*, which just paid you 50 cents for your best joke, is again springing that chestnut about

never paying less than \$3, and as high as \$10. They must have their jokes—those funny editors!

But if you are a fiction-writer with a longing to get rich quickly writing jokes—let's talk it over. From the dregs of ten years' experience, I have learned—er—nothing. Which qualifies me to advise you.

First, if you haven't started writing jokes—*don't*. Drink bootleg, smoke hop, do anything; but for heaven's sake, don't let the horrible tentacles of the joke-writing habit get its clutches on you!

If you have already started, then for heaven's sake quit! What? You can't quit? Nonsense. Quitting is the easiest

part. It's so easy that I've quit it at least 50 times.

But now I've quit for good. Yes, I mean it. Never again will I take precious time from my fiction-writing to carpenter out a bit of humor that has one chance in a million of bringing \$5, one chance in ten thousand of selling for \$2, and one chance in a thousand of selling for 50 cents. The other chances come under the head of "Lost, Strayed, or Stolen."

Sometimes, however, it's so easy. I think that joke-writing is the original "lure of easy money."

For example: Along comes some new fad. Say, companionate marriage. You get a flash—and off goes something like this:

Myrtle: "What do you think? George wants me to marry him!"

Bessie: "Honestly!"

Myrtle: "Er-no. Just companionately."

For that, *Life* sends by return mail, five whole smackers! Right away you're converted to the idea of companionate marriage. You may not be sure just what it's all about, but it's a grand idea. You go off on an orgy of companionate jokes. A lot of them are better, you think, than the first one.

Do they sell? Ah! There's where the joke comes in!

Take prohibition. The biggest joke of all! You parody an old song:

Oh, father, dear father, come home with me now,  
The clock in the steeple strikes ten.  
The fire is all out, and the still is all cold;  
And mother is stiff drunk again.

That looks like an *Eye-Opener*. It is. Two bucks for less than two minutes' effort.

But why stop at that? You're full of prohibition jokes. You write a dozen, two dozen—three. You go on a regular spree of prohibition jokes.

Then, finally, your common sense returns. And—so do the jokes!

Then this "daughter" business comes along. Somebody started it with the caretaker's daughter—darn him! You mull the idea over and finally get something like this:

She was only the sexton's daughter—but she tolled on me.

That piffing bit of nonsense brings the price of a pint. And right away you know a lot of daughters. You're all wrapped up

in the cigar-maker's daughter until the old man smokes you out. You get a case on the poultryman's daughter; she has such beautiful eggs. You start plane round with the carpenter's daughter. And so on. You work hard over those jokes. You stick to them until they're as good as you can make them.

And then they stick to you.

Remember the Scotchogram affair? Looked easy, didn't it? I wrote one:

OLIVER AND IF HIGHLANDER SHE'S  
MINE JASMINE.

I didn't land her, but I did land the five bucks. Five dollars for that thing! Great Scotch—ogram!

I blew the dust off'n my dictionary, began at *aback* and went through to *zymosis*. I pored over every word, trying to see two or more words in the sound. When I finished I had a list as long as a prohibition orator's expense account. From that list I composed over a hundred Scotchograms. I weeded that down to 23 gilt-edged winners—and telegraphed them in as per the rules.

And for all that labor I got what the Scotch boy called "a bung-hole without any barrel around it."

Then one day, looking over my list of stuff sold to *Life*, *Judge*, *The Eye-Opener*, *Laughter*, *Whiz-bang*, *Breezy*, *Progressive Grocer*, and a dozen or more other—er—joke markets, I hit on what I thought was a brilliant idea. There was a keen demand for short, humorous verse. Why not take my stack of rejected jokes and do them in verse?

I tried it. Without any real effort, I turned a two-line joke into this:

"You're cheating me!" the young wife wailed;  
Her eyes with tears a-blur.

"Indeed, I'm not!" the butcher boomed;  
And he had his weigh with her!

By return mail that butcher joke brings home the brew—one dollar. Fine! At last I've solved the problem. I write some 30 quatrains. And several—er—octoroons—or whatever you call 'em. I type them neatly. Each one on a separate sheet, of course. And I send them out.

And then—but why bring that up?

I have sold to *Life*; but last year, over a period of about six months, I sent *Life* over 70 items. All were carefully worked out, neatly typed, and submitted with the usual return envelope.

In each case, *Life* used—the return envelope.

Finally I had reason to suspect that my stuff was not being read. So I sent in another batch. And right smack on top of that batch was a letter reading like this:

*Life* is not on sale down here. Will you kindly advise price of year's subscription and I'll remit at once?

And by thunder, *that* came back! Whoever opened my envelope, never even glanced at the first sheet! So I've finally concluded that, in my case at least, and for the present, where there's *Life* there's hope—but that's all there is, there is no more.

In that same period of time my total earnings from humor amounted to the magnificent sum of \$37. That same labor, if put on fiction, would have brought me ten times that sum. No wonder I've concluded that, for the fiction-writer, joke writing is one grand joke.

So I've quit. For good.

Oh, of course, I might do a skit now and then when something real good strikes me. And maybe a few humorous verses. And you know, those little two-line jokes don't take up much time. By thunder, I've just got an idea for a corker! Excuse me while I write it. . . .

## Editors You Want to Know

(This Series Began in the July, 1929, Issue)

### GEORGE FRANCIS PIERROT

Managing Editor, *The American Boy*

(By MITCHELL CHARNLEY)



George Francis Pierrot

George Francis Pierrot is thirty-one years old. Born in Chicago, the son of a physician, he was taken to Seattle before he had a chance to know what the Loop was. He went to grade school, to Ballard High School and to the University of Washington, graduating from

the University in 1920. Before his graduation, however, he was editor of *The University Daily* and member of more college "honorary societies" than he has fingers; he served in the army during the war, most of his time being spent in a Texas camp; he delivered Christmas mail for the post office department in St. Louis, worked in a West Virginia mine and finally returned to Seattle by way of the Panama Canal—he was an able seaman aboard the U. S. Coast and Geodetic Boat Surveyor.

Upon graduation he served successively as a member of the city staff of the *Seattle Times*, the publicity staff of the Seattle Chamber of Commerce and the editorial staff of *Business*. In 1922 he became assistant managing editor of *The American Boy*, and succeeded to the managing editorship in 1924, at the age of twenty-six.

His interests are legion. He reads interminably, non-fiction being his choice. He plays hand-ball three times a week, and deserts the gymnasium for the tennis court in summer. He buys great quantities of Red Seal records for his phonograph, showing a preference for duets by Caruso and Gogorza, or Gigli and De Luca. He is an associate editor of *The Quill*, the official publication of Sigma Delta Chi, professional journalistic society of which he has been treasurer, secretary, and president. He writes popular boys' college stories—stories about Sheriton University, which is really the University of Washington in disguise. Doubleday-Doran & Co. have published a book of these stories. He has helped scores of journalistic students to get their first jobs, and many more advanced workers to get better jobs. He has camped in Algonquin National Park in Canada, traveled in Europe and worked in an Alaska salmon cannery.

The best definition of his ideals of editing is *The American Boy* itself. He believes boys are entitled to the best writing there is.

and he and his staff work on that principle. He believes that "Stories should be a force for good—wholesome, alive, inspiring. They should not repel the boy by preaching or moralizing, but rather should imply moral truths by setting forth high ideals in the characters and in the action. They should be well told—a boy can and does appreciate good writing. Of course, fiction stories need not be true stories—stories of actual facts—but they should picture accurately the phases of life they deal with; they should not misrepresent the facts of geography, natural science, history, business, or human relationships.

"Fiction writers who get into *The American Boy* are those who have a point to make that is worth while: those who tell a story of daring that provides a hero with appeal for boys; a story of adventure that satisfies the boy's natural longing to roam; a story of athletics that exemplifies good sportsmanship; a story of service or of citizenship that will help the boy to adjust himself to social life; a story of business that will give the boy an honest picture of the workaday world he is to enter.

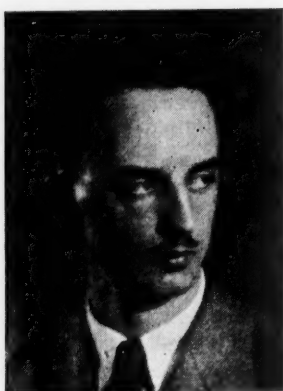
"*American Boy* readers have been accustomed to adult standards as far as good writing is concerned. They demand vivid characterization, colorful atmosphere, and all the elements that make a story really worth while."

#### LAWRENCE LEE

*Editor of Sea Stories and Sport Story Magazine*

LAWRENCE LEE is a native of Alabama. He obtained his schooling in Montgomery, Alabama, and his first interest in poetry began at Sidney Lanier High School of that city.

Later he graduated from the University of Virginia. There he wrote for the *University of Virginia Magazine* and during his college years contributed poetry to various poetry magazines, finally appearing in larger



Lawrence Lee

magazines at the end of university years. During his last year at the University he edited the University magazine. His work has appeared in *The American Mercury*, *Scribner's*, *Harper's*, *The Nation*, *Bookman*, *Century*, *Books (Herald-Tribune)*, *Saturday Review*, *Virginia Quarterly Review*, and others, as well as in several anthologies, including Jessie B. Rittenhouse's "Third Book of Modern Verse."

His editorial work in New York, as he expresses it, includes a brief term as office boy under Mr. S. S. McClure, an opener of letters about colic and babies' layettes for *The People's Home Journal*, a reporter of sorts and a worse critic for *Musical America*, and an editorial assistant under the late Mr. A. L. Sessions, his predecessor in the present position.

Mr. Lee says: "It was my work with Mr. A. L. Sessions which seems the most valuable that I have done, from the standpoint of training. He had back of him a distinguished career when it was my good fortune to obtain a position with him. His career never lacked distinction. He was one of the splendid group of good editors who have always needed patience, vision, and gentleness—and, at times, courage. He had these qualities in their healthiest forms. What few things I have done in writing owe some quality of good to such influences as Mr. Sessions and his friendship.

"Mr. Charles Agnew MacLean, lately deceased, was another fine editor with whom I had some contact. He had a powerful mind when he once determined upon what purpose he would set it; and that purpose was filled with clear-cut justice. I did not know him at the height of his career; but his career was never undistinguished. There are now many writers who feel severely the absence of his aid and friendship. Like Mr. Sessions, who had guided and befriended such celebrated figures as O. Henry, Mr. MacLean gave aid to many important fiction writers.

"With these memories of men who could edit with a largeness of mind and spirit, I have tried to turn in to the pages of *Sport Story Magazine* and *Sea Stories* as much insight and creative enthusiasm as possible.

"Many writers and friends of mine have asked how I could be interested in trying to write good poetry on one hand and in editing popular fiction magazine on the other. At one time I might have joined them in

their questions. Now the two works do not seem at all diverse. If I could write with unsentimental honesty the poetry that is alive in football, track, swimming, or such poetry as there is in the sea, I should be a great poet.

"*Sport Story Magazine* is open for literature as great as any that the world has known. It is, of course, for many reasons, hardly probable that this magazine will receive one of the world's masterpieces. Yet, it will continue to be an honest, clean, entertaining publication; and it will always be looking for good sport stories—even as good, say, as Kipling's 'Maltese Kitten.'

"The same is the case with *Sea Stories*. We look for greatness, as well as entertain-

ing fiction. If we have only found goodness as well as entertaining fiction, this far along the way, nothing has been lost. There have been small victories. We have won prizes for stories, and we have published some of the very excellent contemporary poets and short-story writers, and writers of good long fiction.

"In both magazines we shall continue to welcome with joy any young writer who shows promise or present achievement. Big names are, naturally, valuable; but good work is more valuable. We can always use good work. If we fail to see it when it is submitted, that is our misfortune; and such a failure is not intentional. We shall continue to look with hope and energy."



## OPENING THE STORY WITH ACTION

FICTION HOUSE MAGAZINES, in a recent bulletin, gave several examples of action openings. They are typical of what all magazines in the action field are looking for. We quote from the bulletin:

The first question we ask ourselves in considering a story is: "Does it have a fast and compelling start?" We apply it alike to the stories of regular and beginner, and it is no minor editorial consideration. When a prospective reader thumbs through the pages of one of our magazines, we want him to find below every title a dramatic, intriguing piece of copy that will center his interest with the first eye-fel, and make him want to know what happens next.

That's just everyday sales-psychology. It explains why we frown on a story that begins with a weather report or an ideal conversation. To give point to the subject we quote below several openings that are typical of what we want. They have been chosen from recent issues of our magazines:

"The hunt-cry of the wolf pack is a terrible thing. Tyson could never restrain that tremor that came to him with its wild wailing."—Fred Nebel in *Northwest*.

"The swarthy man stared straight at the muzzle of the gun. Stared unflinchingly. Slowly his hands rose."—T. W. Ford in *Lariat*.

"With the exception of the Kid, every man of the seven in the cabin had killed a human being. Except for the Kid, there was price offered for the capture, dead or alive, of each of them."—Walt Coburn in *Action Stories*.

"The arms of the jungle tore at him, held him back. Hatteras, the trader, cursed futilely and raced on, cold fear in his heart."—L. Patrick Green in *Frontier Stories*.

"The Albatross sliced down, motor moaning. . . . Out of a cirrus feather-bed, three miles above St. Gervaise—Captain, the Baron Joachim Karl von Benz, the Hes-

sian Whirlwind, came headlong to bag his forty-second kill."—Joel Rogers in *Aces*.

"It was a tense moment on the field. . . . A ship was falling."—George Bruce in *Wings*.

We understand, of course, that we have published stories that did not have this instant appeal in the start. If you study these, however, you'll find that exceptional writing and plot development made the exceptions that prove the rule.

If you're doubtful about your start—do it in action. It's a five-to-one bet that we'll like it better that way.

□ □ □ □

### APPRECIATES DETECTIVE SERIES

Dear Mr. Hawkins:

I don't know how you managed to get Mr. Edwin L. Baird to write a series of articles upon the detective story for you. However, you are certainly to be congratulated. He is the busiest man I know. He really reads everything submitted to him, writes many first-rate things for a wide group of first-class publications, and gets in an amount of general reading in all fields of literature that is astonishing.

*Real Detective Tales Magazine*, the detective story magazine that Mr. Baird edits, is the only detective story magazine in the United States, I believe, that places no arbitrary restrictions upon writers. Mr. Baird does not demand the stereotyped formulas for his magazine, and recognizes no taboos in the field. This, I think, accounts for the fact that his magazine is gaining steadily.

Sincerely,

JACK WOODFORD.

Chicago, Ill.

# Consistent Characterization

BY ALAN M. EMLEY, LL.B.

## III—THE FOUR ELEMENTS



Alan M. Emley

A READER asks: "Do you deny the influences of heredity?"

Now why bring that up? The sole purpose of these articles is to give writers of fiction an idea of the twelve types of people. Since the question has been raised, however, and doubtless is in the minds of

many readers, I will give my idea of heredity.

Most emphatically I *do not* deny the influences of heredity. What I do deny is that we inherit talents, traits and inherent characteristics from our ancestors. Why blame them?

It has taken many centuries of time and much grief and bloodshed to wean from the human mind the idea that we inherit mental traits from our parents. There was a time when the son of a weaver was supposed to be capable only of weaving. The belief was that the son of a king was better fitted to rule than anyone else.

"Back to your vats, brewer's son," was said to Oliver Cromwell. "What do you know about running a kingdom?"

Some students of psychology and genetics today conclude that heredity is responsible for crime and a host of other things. Other scientists deny it, and so we have a beautiful ring-around-the-rosy and an academic

discussion that will continue until the missing element (solar emanation) is studied and recognized.

Let the fiction writer who aspires to a more comprehensive understanding of human nature adopt as a working hypothesis the following tabulation:

*Heredity* gives us *intellectual capacity* and most physical traits.

*Solar emanation* (time of birth) gives us inherent characteristics, talents and some physical traits.

*Environment* develops inherent characteristics, and gives us ideals.

*Education* (training) develops intellectual capacity, talents, and physique.

This will be discussed in a later article of this series which will deal with the different types of criminals—important to the fictionist in this heyday of detective and gang stories.

### TYPE 1-C

#### THE EXPRESSERS OF INTELLECTUAL THOUGHT

THESE people usually are born between May 20th and June 21st. Of this type, Jacob said: "Issacher is a strong ass couching down between two burdens."

Here we find the people who attempt to do too many things and often succeed in doing none of them; geniuses who can do almost anything and often try it. They are "strong asses" who fail and lie down because they try to carry too many burdens.

They are the natural *expressers of Intellectual Thought*; lecturers, writers, musicians, artists—those who can do almost anything pertaining to the intellectual, the cultured, the artistic, and the refined.

The ancients gave this type the name of *Gemini*—which means *twins*. It is a good name, because within each of these people there is a twin nature. One says, "do this," and the other says, "do that."

The dual nature, so puzzling to the psychologist, is prominent in this type. Courageous, yet timid! They will face a lion without flinching and yet will hesitate to face the boss and ask him for a raise in salary.

Generous, yet mercenary! Happy and also unhappy. Utterly cast down over nothing—a cross word, a minor disappointment, a mean look—they will immediately change and find the height of happiness over nothing—a bird singing, a flower, or a beautiful sunset.

Throughout their lives there is a double purpose; a call to seek pursuits different from the ones in which they are engaged.

They will rush into a business of which they know absolutely nothing, and then rush into another. Money is no object—the main thing is to do something worth while—something that will satisfy their restless, changing natures.

The most talented of all people, skillful with the hands, with active, agile minds, they can do almost anything that pertains to the intellectual. With pleasant manners and charming personalities, they have the greatest ability of all to make friends.

Cleopatra is supposed to have been one of this type. "Age cannot wither her, nor custom stale her infinite variety." Does this explain much that is considered contrary in her nature? She approached the battle and then fled. Loving Antony, she deserted him. Dual nature, dual personality! Life called from many directions and she tried to answer its different calls.

Here we find the Jack-of-all-trades who is a lecturer, salesman, piano tuner, reader and singer. He can play the piano, violin, 'cello, saxophone and trombone. He is also a magician, carpenter and cartoonist, and he has started to write a book on literature, another on music, and another on ancient Aztec pottery.

This is the department of culture and refinement; the *ultima thule* of the beautiful, the tender and the fine. Those of this type are sensitive, emotional, imaginative. They have a delicate appreciation of the esthetic and a natural skill in many arts.

Passionately fond of children and of all that is tender and beautiful, they are easily hurt, easily cast down. Those about them

never should criticize except in a kindly, loving and constructive way. They are very susceptible to their surroundings.

Persons of this type find happiness and success in the professions and as expressers of thought. Usually they neither are content nor successful in business. They need leadership—kindly, practical, sympathetic leadership. When they carry out their own plans, they are apt to wander into many highways and byways and end where they began. They are expressers of thought, but not practical actors in the business world.

Charles II of England was of this type. Of him it was remarked that he never said a foolish thing and never did a wise one.

Recently I was asked to analyze a stranger from his birth-date. He was of the Gemini type, polarized in Capricorn (that is, with the moon in Capricorn at time of birth), which threw his tendencies into the business world. I told him he probably is mixed up in half the businesses in the town.

Later I learned that he owns and is manager of a silver mine. He has an interest in a printing plant, and contributes articles to the local paper. He is a director in a bank, a part owner of a drug store and a bakery, and is a stockholder in a hotel.

The true physical type belonging to this department is of medium height, slender, nervous, restless, and energetic. Usually we find thin, sensitive lips, fine eyes and straight noses.

Restless, active, always doing something else, it is the tendency of this type to start many things and finish few. Later we will contrast with Type 3-C; the one-thing-at-a-time people who accomplish what they start or die in the attempt.

**J**UST as in the *Intellectual Trinity* we have the creator, the practical user and the expresser of *intellectual thought*, we have similar types in the *Domestic Trinity*; the creator, the practical user and the expresser of *domestic life*.

#### TYPE II-A.

##### THE CREATOR OF THE HOME

The true physical type is from medium height to tall. Usually these people have slender faces with small chins, fine hair, slender, tapering fingers, thin finger nails.

Here is the soft, effeminate, loving, sensitive, motherly woman. You have seen her.

The character of Grace in "So Long, Letty" is the extreme.

Home, sweet home—be it ever so humble! They are interested in the home, furniture, husband and children. If they have no children they will "mother" a husband or a father, or perhaps a dog or a canary.

To have a home and stay there! So strong is this instinct that sometimes we find men of this type who are content to look after the home and permit the wife to go into business. Children will run to such a father with their bumps and troubles in preference to the mother if she is one of the opposite type. In such cases the father is more *maternal* than the mother.

You can have a character of this type marry a man she does not love because of an overwhelming desire for a child. The same will be true of a man. Such people never can be happy without a home and children. You will find fewer bachelors and "old maids" here than in any other type.

I know a woman with this influence who was forced to employ a maid on account of ill-health. Out of a host of applicants she selected one with a small baby. The maid did the housework and the employer took care of the infant. She dressed it and undressed it and rocked it and sang to it and showed it to the neighbors.

We find here the most sensitive of all people. You can slay them with a cross word or a frown. Such characteristics as *sensitiveness* can be seen best in small children. \* Children are primitive men and women. They have not covered up their inherent natures, nor do they attempt to appear to be other than what they are. Babies of this type will cry over trifles and will keep it up. Sometimes they become hysterical or go into convulsions. Often their feelings are lacerated to such an extent that, later in life, they assume an attitude of cold reserve that will deceive one who does not understand.

Here, also, is the "clinging vine." Wives will depend entirely upon husbands. Often husbands will depend upon wives, and will be content to retire and live on the income of the spouse. This is one of three types that can *retire*; actually, positively retire and disappear from the world and its strife. They usually do so if the income is

sufficient for all purposes. John D. Rockefeller and Calvin Coolidge!

There is apparently a marked difference between the natures of men and women of this domestic type. Women are talkative while the men are often silent and reserved. Women will stand at the back fence and gossip while the cake burns. The male members of the family will sit placidly on the front porch and watch the race of men go by. A close observer, however, can see the inherent characteristics of the type in both sexes.

A woman will burst into tears over a disappointment and cry for hours. A man may have a minor business reverse and go home and actually weep with his head in the lap of a sympathetic wife.

In this II-A type we find those whose great desire is to create and maintain a home. They have an inherent fear of poverty falling on the little flock and are apt to become the most economical and saving of all people. They will spend money for home and children, but usually do not invest in any other than the most conservative of securities. Some of them become misers, but can be turned from such tendencies by having dependents. The "mother" instinct dominates every other. Silas Marner!

You can let your character of this type go to the bank each week and deposit a dollar in a savings account. We will find a contrast later in type IV-A that cannot be bothered with small sums. They expect to save money some day, but will lay it up in thousand-dollar lots.

Here are people who will "dress up" for company or on Sunday. A woman is making a cake and finds she needs baking powder. She will dash to the store with hair in curl-papers, wearing an old apron, and with hands covered with flour. A man will water the front yard minus collar and tie, and even a shirt. What care they what people think? If the neighbors don't like it they can look the other way. Contrast with type I-A, which always looks like a million dollars.

The heads of the *Domestic Trinity*—the creators of home life—usually are born between the 21st of June and the 21st of July, inclusive. This was known to the ancients as the sign or department of Cancer—the

# stop hit-and-miss methods

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crab. Doubtless this name was derived from the natural tenacity that is a characteristic of these people. Put such a man into a business that is losing money and he will hang on until he faces bankruptcy. When you "fish" for crabs, you can lower a piece of meat into the water. The crab will take hold with his claws, and you can lift it out of the water and drop it into the basket before it will let go.

Those with this influence are apt to have weak lungs and chest. Disease may take the form of bronchial troubles, pneumonia and even tuberculosis of the lungs. There

is opportunity for splendid touches of realism in building fiction characters true to type.

If you are checking up with the Bible, Jacob said of this type: "Zebulon shall dwell at the haven of the sea; and he shall be for an haven of ships." Which means that Zebulon shall dwell in contentment at home and will be there when the neighbors call.

In the next issue I shall outline the other two members of the *Domestic Trinity*; the practical users, and the expressers or servers in home life.



## Writing for the British Market

BY H. GLYNN-WARD

THERE has been some controversy lately about the chances for the American writer in the English magazines. Being a Britisher myself I can see this from both points of view. As I live on this side of the herring-pond, I naturally look first to the New York market, therefore ninety-nine per cent of my stories have an American or Canadian setting, but this seems to make no difference to the sale of their British rights, provided the editor likes the story. Ordinarily speaking, the general run of English magazine does not pay as well as the same class in the U. S., but the bigger ones—*Chambers' Journal*, for instance, which has bought an odd dozen of my stories, now pays me a good deal better than any but the very highly paying U. S. magazines.

All my polo stories sold in New York (eleven to date) have been American to the last detail (except one which was Argentine) and they have mostly sold in London as well. I think that, provided a writer knows the country he is writing about and does not try to set his scenes in a country he has never been to, it won't make much difference to a London editor. The tale's the thing. Not forgetting the grammar, of course.

Unless an American writer has lived in England, it is a poor speculation for him to write an English story and try to sell it in

England, however well it may go down in the U. S.

I have just been reading a serial in one of the big Sunday papers by an American writer, a story set in England entirely. It was a rattling good yarn, holding one's interest from week to week, but—completely marred, even rendered ridiculous, for an English reader by the countless howlers made over English speech, manners, habits and nomenclature. The characters said "Gee," and "Gosh," and "kid," which the English don't. And the author stumbled hopelessly, as all American writers do, over titles!

Now titles of various ranks may sound fearfully complicated to Americans, but English people know them unconsciously from childhood, and the most unintelligent would spot a mistake as laughable and unforgivable. When will Americans learn that the title "Lady" combined with the Christian name before the surname denotes a much higher rank than the "Lady" before the surname only? For instance—"Lady Mary Smith" means that she is the daughter of an earl or a duke, whereas "Lady Smith" means that she is merely the wife of a baronet or knight. If Lady Pecksniff (the wife of Sir John Pecksniff) comes to America, the press persist in describing her as "Lady Rose Pecksniff," thus giving her a false title to which she has no right.

## Are You Profiting by Rejections?

**H**AVE you wished editors would tell you why they rejected your stories? Have you seen my ad and thought: "I wonder if this man can tell me *why* I fail to sell?" And have you then hesitated sceptically, and instead of writing me, tried a new story in the hope that, somehow, it would click?

Have you continued to struggle in the dark with your writing? Or are you one of those who has been more aggressive and has come to me for help? Those who have sent me stories know that for the \$5 or \$10 fee—depending on whether their stories were under 5,000 words or between 5,000 and 10,000 words—they have received help they did not believe existed. They have been told:

1. The truth about their story's value—why it has been rejected, if it has.
2. Detailed, constructive suggestions for revision if the story contains any editorial possibilities.
3. Personal attention and interest.
4. General advice about their writing problems as a whole in as much as these problems can be determined from a single manuscript.

What will help of this kind mean to you? For those of you who have come to me for help, it has meant the successful revision and placing of *thirty-three* manuscripts in the past three months. For others it has meant an entirely new outlook on their writing problems. It has meant that authors have told me: "The story should carry your name first, then mine, for you have done more than half the work."

If you want to know more about my methods, ask for the booklet "How I Work With Writers." It will be sent free upon request.

I would also like for you to tell me about your writing problems.

### THOMAS H. UZZELL

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## Absolutely Unsalable

when I received them—yet, after my editing, these stories were sold to well-known publishers:

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"Greater Love"	I Confess
"Delta Justice"	Young's Magazine
"Fortitude"	Breezy Stories
"What's Wrong With Aviation?"	Collier's
"Derelicts" (Novel)	Dorrance & Co.
"Quits"	Ace-High
"A Matter of Honor"	National Sportsman
"Honor of the Force"	Danger Trail
"A Jekyll-Hyde Experience"	True Story

Dozens of other stories, classed as "hopeless" by critics and rejected repeatedly by magazines, were sold after revision to Blue Book, Argosy, Adventure, Black Mask, Blade & Ledger, 10-Story Book, Wide World, Western Story, Popular, Brain Power, Flapper's Experience, and others. If you are in need of literary assistance—criticism, revision, or sales—my service, backed up by ten years' experience, will give you work the best possible chance. Write for terms, etc.

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IN the above-mentioned story a certain young man, "The Honble. Bruce Drayton," was depicted as being the heir of his uncle, Sir Somebody or other. Naturally this would be impossible, because if Bruce was an "Honourable" he would be the son of a baron—Lord Somebody—and it would be highly improbable that his father's younger brother would be a baronet. All wrong.

The author makes the servants announce him as "The Honble. Mr. Drayton." This is never done; they would say "Mr. Drayton" only. A letter is addressed to him—"The Honble. Mr. Bruce Drayton, Esq.," which is so absurd that an English reader would put the story from him with a hopeless sigh. Doesn't the author know that "The Honble." and "Mr." and "Esq.," are all different titles and so, of course, cannot be used simultaneously? It is like saying "Major Captain Colonel Smith!"

"The Hon. Bruce Drayton" would be correct. Or, if he had no ranking title—"Bruce Drayton, Esq."—Esq. being the short for Esquire, the ancient nomenclature of a country gentleman, or a man who had not yet won his knighthood on the field of battle. Only tradesmen and artisans are addressed in writing as "Mr." in England, and the Esq. omitted as belonging to a higher class.

Yes, it must all sound very puzzling to Americans, though I don't know why, as many of them were English a few generations back, and intercourse is not uncommon between the two countries. But, as they always stumble into pitfalls of this kind, why not avoid writing about England—unless they want to sell the story only in the U. S.?

A story by a writer whose name is known in *The Ladies' Home Journal* was published in book form by the branch of some American house in London. She had fallen into all the pitfalls there are re titles, etc., and the only notice the book received was a few short reviews of such scorn that must have smashed it utterly.

Another hint: there are certain words whose Americanised use means nothing to the Englishman who has not lived here. For example—"a rare beefsteak" means an unusual beefsteak, an uncommon beefsteak; I can well imagine an English editor frowning over it and the context, presently deciding that the writer had written in his sleep and putting the story aside. The correct word is *raw*. Why not use it?

Also "*alibi*." This means, according to English usage and Webster's Dictionary, "the plea of having been elsewhere when the alleged act was committed," and is a word used in defense cases and never otherwise. Americans have come to use it as a substitute for the word "excuse." Why?

Personally, if I wanted to speak and write German, I would try to do it as the Germans do, not as the Italians or the Poles. The English are irritated by such inexplicable uses of ordinary words, and it doesn't do to irritate an editor.

I know of one bad slip in English grammar that is common to far too many American writers: beginning a sentence with the impersonal pronoun "one" and continuing it with the personal relative pronoun "he." Such as "*One* must expect rejections if *he* irritates editors." This is unpardonable. If *one* starts a sentence with the impersonal, *one* must continue with it or expect to have one's stories returned, from London anyway!

THE English like American stories; some of your writers are held not only in esteem but actually beloved over there: Mark Twain, Bret Harte, Mary E. Wilkins, Mary Johnston, Booth Tarkington, Edith Wharton—to mention only a few. Never does one come across such a thing as a wrongly used word or wrong construction in the works of any of these masters of their art—and they all write about America.



The O. Henry Memorial Prize of \$500 was awarded this year to Dorothy Parker for "The Big Blond," which appeared in *The Bookman*. Second prize, \$250, went to Sidney Howard for "The Homesick Ladies," published in *Scribner's*, and a special award of \$100 went to Katherine Brush for "Him and Her" in *Collier's*.

The prize of \$2500 for the best manuscript submitted in a religious novel contest conducted by *The Christian Herald* and Doubleday, Doran & Company, was awarded to Eli W. Millen for his novel, "Bethel." Mr. Millen is managing editor of *McCall's Magazine*.

THE AUTHOR &amp; JOURNALIST'S

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# THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

*People's Popular Monthly*, Des Moines, Ia., sends the following resume of its present needs: "Our short-stories should be full of snap, some humor and hold plenty of dramatic action. We do not care for the extremely subtle, the overly-sophisticated or the decidedly sex story. We are interested in the love story and the occasional yarn dealing with home problems in which young people figure prominently. We are demanding quality, and stories whose characters are real. Our short-stories run to 5000-word length. We are in the immediate market for a serial. Its word length should run approximately sixty-five thousand words. We do not use the novelette. We use occasional poetry of three or four verses directly related to the home—usually lyric." This magazine pays first-class rates on acceptance for material.

*Triple-X*, Robbinsdale, Minn., Roy Anderson, associate editor, recently wrote: "Our detective fiction must have a detective as the hero, a clever fellow who somehow is called upon to solve a baffling murder mystery. Generally it is best to have the murdered man a person of prominence. Then there must be clues to follow and mysterious suspects who forcefully impede the progress of the investigation. The solution must come suddenly and logically. It is wise to avoid freak or thrill murders. The motive all the way through must be strong. Above all, avoid seemingly irrelevant and tiring dialogue reviewing events. It's better to take the reader to the scene of action."

*The Golden West* and *Underworld* are now published by J. Thomas Wood, Suite 1114-25, 25 W. Forty-third Street, New York. Tom Chadburn is editor of both magazines. *Underworld* is in the market for articles treating on underworld life, crimes, racketeering, etc., from 1200 to 10,000 words in length, short-stories on similar themes, novelettes from 10,000 to 20,000 words, and serials on special order only. Special interest centers in stories covering gangsters and the gangster's moll. *The Golden West* desires general Western fiction, including modernized Westerns, "using some other means of offense or defense than the six-gun, such as the attack on a fortified cabin by an armored car, gas-bombs, or what-not, rather than besieging or blazing arrows. Avoid strong love interest, Indian stories, building of the West, and history or historical celebrities." Payment by both magazines is made on acceptance at rates up to 2 cents a word, except specials.

*Christian Herald*, 419 Fourth Avenue, New York, "will be in the market during 1930 for several short short-stories to run about 1000 words," writes A. L. Lawson, fiction editor. "The stories desired will have a strong heart appeal, be swift in movement and probably have a surprise or 'kick' at the end. We do not want problem stories or those treating divorce, crime, drunkenness, or gambling. Aside from that, any story will do, if it is really a story. Of course, amateurish work will not be accepted. For stories we can use we will pay 5 cents a word on acceptance."

*John Martin's Book*, 300 Fourth Avenue, New York, "is increasing its rates for the purpose of attracting a higher type of material," writes Helen Waldo, associate editor. "We want the best juvenile matter available—out-of-the-ordinary features, stories, and verse, covering the range of child interest from three to twelve, and simple, original handicraft for both boys and girls. For older readers the story length is 1500 to 2400 words; for material addressed to those under eight the maximum is 1000 words. Rates: Prose, 1 to 3 cents per word; verse, 25 cents a line upward."

*Good Story Magazine Company*, 25 W. Forty-third Street, New York, Harold Hersey, editor, announces that it will pay on acceptance instead of publication for material, beginning January 1, 1930. The Hersey titles consist of *Flight*, *Eagles of the Air*, *Flying Stories*, *Complete Flying Novel*, *Love and War*, *Thrills of the Jungle*, *Western Outlaws*, *Quick-Trigger Western Magazine*, *Gangster Stories*, *Racketeer Stories*, *Detective Trails*, *Lucky Stories*. Some of these were formerly published by the Macfadden Publishing Company, others have been recently launched. Mr. Hersey has announced that his rates will be around 1 cent a word until the magazines reach more than 50,000 circulation, and will be increased as the circulation figures mount.

*Prize Story Magazine*, 33 W. Sixtieth Street, New York, has been thrown into bankruptcy. The Irving Trust Company of New York is in charge of its affairs as receiver, and the magazine has been discontinued. The suspension presumably includes its newly launched companion magazines, *Prize Air Stories*, *Prize Western Stories*, and *Prize Detective Stories*.

*The Dell Publishing Company*, 100 Fifth Avenue, New York, informs contributors that conditions have compelled the postponement of its plans for publishing a sport-story magazine, probably until next fall.

Announcing—**The Author & Journalist Service  
Department***Including***A Manuscript Trade National Collection Service**

**U**NDER the personal management of Willard E. Hawkins, editor, and John T. Bartlett, business manager, publishers of *THE AUTHOR & JOURNALIST*, services which heretofore have been badly needed by writers are offered for the first time. Months have been spent in completing the extensive arrangements necessary before this announcement could be made.

THE AUTHOR & JOURNALIST now makes a complete adjustment service available for every writer.

You have a manuscript with a Chicago magazine. The editor ignores your letters. Send the facts to the AUTHOR & JOURNALIST SERVICE DEPARTMENT. It will recover your manuscript for you if it is possible to do so.

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You have unpaid-for material with this, that, or the other magazine. Your efforts to secure payment have been unavailing. Assign the account for collection to the AUTHOR & JOURNALIST SERVICE DEPARTMENT.

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The management of the Collection Department will be directly under John T. Bartlett, who not only has the benefit of adjustment experience over many years with hundreds of magazines, but who is co-author of what is recognized to be the leading American text on retail credits and collections. This is "Retail Credit Practice," published by Harper & Brothers.

Financial reports upon publications will also be available for clients of the service department. To THE AUTHOR & JOURNALIST's extensive file of credit information, down-to-date additions will continuously be made.

The services of this new department are on a very reasonable basis of fees. In the case of collections, fees are contingent—to be paid only as collection is effected.

**Send Us Your Problems**

Within the scope of this department will come general service of an advisory nature. If you have any literary problem which does not seem to come within the scope of the criticism department, submit it to the Service Department. It will be handled conscientiously and expertly for you.

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*Copper's Farmer*, Topeka, Kans., in a department captioned "Homespun Fun," uses jokes, for which it pays \$1 each.

At the recent annual meeting of the Nebraska Writers' Guild, Claude P. Fordyce, well-known author of outdoor books and articles, was elected president. Elmer Peterson, editor of *Better Homes*

and *Gardens*, and Hamlin Garland, were principal speakers. The organization numbers 250 members.

*The Talking Screen*, 100 Fifth Avenue, New York, a new Dell Publishing Company periodical, is devoted to talking pictures.

*St. Louis Town Topics*, Planters Building, St. Louis, does not pay for poems.

*Chelsea House*, 79 Seventh Avenue, New York, writes: "Our particular requirement, just at present, for the Chelsea House New Copyrights is some good love stories of the type that will appeal to the modern woman. We also use book rights of Western and detective stories in this line, but we still have room for other love stories in our Spring list, which is now being made up. We purchase all book rights of published serials of 55,000 to 65,000 words for this line, for an outright cash payment of one hundred and fifty dollars." Ronald Oliphant is editor.

*Lowell Publications, Inc.*, Dunellen, New Jersey, write: "We received quite a good many manuscripts in answer to our recent published request. However, we find that only in a very few instances have stories been submitted which come within our requirements. We have had everything from Confessions to Westerns. We do want short, brief, snappy, peppy stories handled in a flippant, sexy manner. Length should be restricted to not more than three thousand words, if possible. Reports will be made weekly and payment promptly on acceptance." Virginia O'Day is editor.

*The Cunarder*, 25 Broadway, New York, is a monthly travel magazine issued by the Cunard Steamship Company, Ltd., and edited by Edith Shepard MacNutt. It is especially interested in manuscripts which play up the comforts of sea travel. The usual rate of payment for articles of 1500 words, with photographs, is from \$35 to \$50 each. Fiction which will encourage travel by sea is desired.

*Pagany*, 109 Charles Street, Boston, a quarterly edited by Richard Johns, uses critical essays on literature, art, music, and short-stories of from 1000 to 8000 words, but is overstocked with all types of material. Payment is at \$3 per page (or portion of page) on publication. The editor states: "The material published in *Pagany* is gathered from a fairly limited group. I am interested to see native writing of promise and individual approach. I accept no material, however excellent, which I feel can be placed in the larger, more conventional magazines. I find more than enough which I consider important that more established magazines with strict policies cannot publish."

*The Paris Comet*, New York, has been discontinued, apparently—from information at hand—leaving various accounts with authors unpaid.

Through a misunderstanding, *The Playgoer*, 134 N. La Salle Street, Chicago, was listed in our December number with the name of Albert E. Peters as editor. Mr. Peters is not editor of *The Playgoer*, but is connected with the Detroit member of the *Playgoer* organization. All manuscripts intended for its columns should be submitted directly to the magazine.

*The Rice Syndicate*, New York, is reported out of business.

*Fiction House Magazines*, 271 Madison Avenue, New York, report as follows on their various periodicals: *Action Stories* seldom has offered a better market for the real thing in adventure shorts and novelettes than at this writing. These stories—6000 words for short lengths and 12,000 for the novelettes—may be placed in any primitive land under the sun. They must be swift-moving, dramatic, and emotional—and they must carry the punch of fast, well-motivated action. You can make your hero practically any figure in the gamut of adventurers, provided that he is a Yank. *Action Novels*, the formula for which matches *Action Stories*, is fairly well bought up, but can use a few strong Western and adventure novelettes of from 10,000 to 12,000 words. *Lariat Story Magazine* wants plenty of Western shorts. There must be an action start, and plenty of it on the first page. Start your personal conflict there and hang onto it. Don't become involved with too many characters. Draw their pictures clearly and definitely, and know what they are going to do in the climax before you start. Can use long stories of 20,000 to 25,000 words and a few of a little less. Keep them up in the air at the start and finish; know the Western Front, the planes, and the little tricks of the game. They'll stand a girl interest, but subordinate it to the other action, and make that action authentic. There's an opportunity here for character development. *Frontier Stories*' greatest need at this time is for adventure shorts, less than 6000 words. Almost any locale will do as long as it's one of the world's frontiers. *Northwest Stories* needs both Northern and Western shorts, 4000 to 6000 words. Don't be afraid to give us woman and love interest, but stick to the he-man's viewpoint throughout. Lay your story in the outdoors and give us a fair amount of convincing color. We also need two or three strong Trail Tales of the North, true adventures in Alaska or northern Canada, told in less than 2500 words. *Air Stories* and *Wings* are back in the market for some fast-climbing war-air short-stories, air adventure shorts, and adventure novels, 20,000 to 25,000 words, and novelettes, 10,000 to 12,000 words. *Fight Stories* is open to swiftly-moving ring adventure fiction in short lengths up to 6000 words and the novelette length of 12,000 to 14,000. *Love Romances*' special need is for short-stories of 4000 to 6000 words. These must have swift-moving plots, packed with love interest, American backgrounds preferred."

*Puzzler Magazine*, published by the M. P. Gould Company, 450 Fourth Avenue, New York, recently informed a contributor that it has enough short-stories selected to last for the next several months and will not be in the market for some time to come.

*Home Circle Magazine*, Nashville, Tenn., has moved from 53 Kenyon Building to 327 E. Caldwell Street. John H. Sutcliffe is editor. The magazine uses rural and domestic fiction, paying low rates promptly after publication.

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*The American Boy* combined with *The Youth's Companion*, 550 W. Lafayette Boulevard, Detroit, "seeks to interest and help boys of twelve to twenty. Its average reader is sixteen years old—a junior or senior in high school. Its stories run from 4000 to 60,000 words. The average short-story is about 4500 words. Stories should be a force for good—wholesome, alive, inspiring. They should not repel the boy by preaching or moralizing, but rather should imply moral truths by setting forth high ideals in the characters and in action. They should be well told—a boy can and does appreciate good writing. Fiction stories need not be true stories—stories of actual facts—but they should picture accurately the phases of life they deal with; they should not misrepresent the facts of geography, natural science, history, business, or human relationship. Fiction writers who get into *The American Boy* are those who have a point to make that is worth while; those who tell a story of daring that provides the hero with appeal for boys; a story of adventure that satisfies the boy's natural longing to roam; a story of athletics that exemplifies good sportsmanship; a story of service or of citizenship that will help the boy to adjust himself to social life; a story of business that will give the boy an honest picture of the workaday world he is to enter. In every case the story should be strong in plot complication. The hero should be a boy of seventeen or older, and never a prig. Out-and-out love stories, or stories in which the feminine element predominates, are not used; a story containing a fine boy and girl friendship, however, is highly eligible. *American Boy* readers demand vivid characterization, colorful atmosphere and all the elements that make a story really worth while. Most of the 'major' or longer non-fiction is provided by the staff, or arranged for in advance. The periodical is always looking for good filler material. It buys photographs, with brief descriptions, that depict the strikingly unusual in nature, or show new, interesting mechanical devices. Short accounts of outstanding activities or accomplishments, together with good action pictures of the boy or boys, are wanted. Descriptions of new games or of stunts or of outdoor life, etc., are likely to interest. Material for the departments is prepared by the staff. *The American Boy* publishes very little verse. Poems should be short and may be serious or humorous. In either case they should be strong in boy appeal. We read promptly and pay on acceptance—every day is pay day. The rate varies with individual manuscripts, but is rarely less than 2 cents a word, and frequently more. New writers are welcomed and the editors give every manuscript a careful reading."

*Reflex*, 8 S. Dearborn Street, Chicago, is reported by a contributor to have made no payment for material published in its March issue. Letters of inquiry are ignored.

*Additional Tabloid Markets:* In addition to the tabloid short-story markets listed in our November issue should be mentioned *Playgoer*, 134 N. La-Salle Street, Chicago, which uses tales of 800 to 1200 words of interest to playgoers, paying about 1 cent a word on acceptance, and *Goblin*, 265 Vitre Street, Montreal, Quebec, Can., which uses short-stories as short as 2000 words, paying 1 to 3 cents on acceptance. *Comfort*, August, Maine, uses short-stories of 1000 words, family interest, paying from 1 to 3 cents on acceptance. *The Hartford Weekly Guide* should be eliminated from the list.

*Big News Features*, 350 Hudson Street, New York, after soliciting crossword puzzles, informed a contributor that no submitted puzzles are returned. Apparently no report is given to indicate whether puzzles are used or not used.

*Current News Features, Inc.*, 520 Star Building, Washington, D. C., has been taken over, so far as management is concerned, by the *Independent Syndicate* of New York, which will move to the Star Building at Washington. J. Jerome Williams, publisher of the *United States Daily*, has been named president of the Independent Syndicate. Lester Lear, founder of the latter, becomes general manager. Current News Features will confine its activities to syndication of important news features, such as the Byrd South Pole expedition. The Independent Syndicate will confine itself to staple newspaper features.

*The Goldsmith Publishing Company*, 740 Superior Avenue, N. W., Cleveland, Ohio, Julian De Vries, editor, writes: "We are in the market for book length manuscript of approximately 60,000 words, dealing with airplane adventures, aviators, and the like, for boys. We will consider a series as well as a single book. Accepted manuscript will be purchased outright. We do not pay a royalty. All material will be carefully read and, if unsuitable, promptly returned."

*The Young Catholic Messenger*, Dayton, Ohio, a juvenile publication edited by Mrs. Mary Pflaum Fisher; *The Grail*, St. Meinrad, Ind., edited by Rev. Fr. Benedict Brown, O. S. B., and *Franciscan Herald*, 1434 W. Fifty-first Street, Chicago, edited by Rev. Fr. James Meyer, O. F. M., are Catholic magazines which are reported by a contributor to pay fair prices on acceptance for material within their scope.

*Covici, Friede & Co.*, book publishers, 386 Fourth Avenue, New York, announce the appointment of Saxe Commins as head of the editorial department.

*Live and Learn*, 488 Main Street, Hartford, Conn., is reported by a contributor as ignoring letters and making no payment for material published some time in the past.

*The Youth's Comrade*, 2923 Troost Avenue, Kansas City, Mo., informs a contributor that it will not be in the market for serials until after next June.

## A "Brass Tacks" Talk to Writers

YOU'VE doubtless been reading a good many advertisements about services to writers and about courses in writing. Perhaps you, like so many others, have been confused by the number and variety of individuals and institutes wanting to help you achieve success or more success in fiction writing. There's no question that there's some good in each of them. It's like therapy: even quacks are able to effect a number of outstanding cures. That's because some people can be improved in spite of the service rather than because of it.



If you need training in writing, and even many experienced authors do, get down to the basic value of any service you examine. If you are going to enroll for a course, you are going to have to spend all the way from \$30 to \$120. It's too late to find out how little or how much you are going to get after you've contracted to pay some organization for its course. It's sure easy to be misled by glowing promises, by elaborate catalogues and by showy books sent free to the student. These things are all very "nice," but you don't want to pay several hundred times their value. Especially as no mere book on writing is worth more than its cost at the bookstore or the effort of going to the public library for it.



"Service" has a grand ring, but don't be buncoed by it. When somebody promises you service, find out exactly what service you are getting. Make 'em get down to BRASS TACKS.

The training you get in THE AUTHOR & JOURNALIST SIMPLIFIED TRAINING COURSE consists of the following: (1) An extensive and practical survey of short-story writing covered in 29 lessons; (2) elementary and advanced training through 109 assignments; (3) criticism of 50 original plots and developments; (4) complete constructive criticism of 7 original stories; (5) training in the 3 great divisions of fiction, enabling you thus to open up new fiction fields or avoid those for which you are not suited; (6) training in how to discover fictional material, how to outline the story and how to write the complete story, all in your own way; (7) training in 11 ways to work out plots; (8) extensive market information; (9) free use of Manuscript Selling Agency, Advisory Service, Book Service, and Extension Service; (10) a year's free subscription to S. T. C. News.



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A current magazine has five stories by S. T. C. students. Nine S. T. C. students were given honorable mention in the O. Henry Award for 1929. Thousands of dollars are earned each month by S. T. C. students. A half dozen magazines feature S. T. C. students on their covers this month. By all means, send for that copy of *The News*. It'll give you a real idea of what "brass tacks" are.

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### IS YOUR STORY SEEMINGLY A HOPELESS DUD?

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*Our Dumb Animals*, 180 Longwood Avenue, Boston, "solicits compelling articles about animals and birds, preferably with photographs in which the figures are conspicuous and sharp. Our pages are few, and columns short, for which we require brief, concise prose. We suggest as a limit, 300 words, in rare instances up to 800. Comparatively little verse is used, and offerings of from four to sixteen lines are more likely to be accepted than longer ones. Good photographs, with or without text, are always wanted. New contributors are urged to examine a recent copy (sent free on request) and to note the kind of manuscripts published. Not more than two manuscripts should be sent at one time, and contributors are requested to wait for a report on their offerings before submitting more material."

*Everygirl's Magazine*, formerly at 41 Union Square, New York, is now located at Ottawa and Lyon Streets, Grand Rapids, Mich.

*Thrilling Stories*, 11 W. Forty-second Street, New York, has an over-abundance of material now on hand, writes H. J. Gardner, editor.

*Colophon*, 229 W. Forty-third Street, New York, is a new quarterly magazine devoted to "collectable books"—first editions, fine printings, Americana, rare manuscripts, etc.

*Children's Hour*, West Terre Haute, Ind., has made no payment for manuscripts accepted and ignores letters, according to a contributor.

#### Discontinued

*Children's Buddy Book*, Boston.

### Prize Contests

*The Missouri Writers' Guild, Kansas City Chapter*, is sponsoring a statewide contest for short-stories up to 5000 words and poetry. Prizes for short-stories are \$50, \$25, and \$15; for poetry, \$25, \$15, and \$10. Members of the Guild, or those eligible to join through having sold a certain amount of literary material, are barred. Contestants must be Missourians. For further details, address Statewide Contest Editors, Kansas City Chapter Missouri Writers' Guild, 323 N. Van Brunt Boulevard, Kansas City, Mo.

*The Kaleidoscope*, 702 N. Vernon Street, Dallas, Tex., announces that \$360 in cash prizes for poems will be paid during the coming year, in addition to miscellaneous and special prizes.

*M. Hohner, Inc.*, 114 E. Sixteenth Street, New York, offers \$1000 in prizes to boys and girls under eighteen for best letters on "My Experience With the Harmonica." Write to company for particulars.

*The Linthicum Foundation*, Northwestern University Law School, 357 E. Chicago Avenue, Chicago, offers a first prize of \$1000 and two prizes of \$100 each for best essays on U. S. Patent Law. Contest is limited to members of the bar, law students, and patent agents. Closing date, March 1, 1930.

*The American Historical Association*, 1140 Woodward Building, Washington, D. C., on April 1st of each year closes contests for historical manuscripts. The Justin Winsor prize of \$200 for best work in American history is offered in the even years. In the odd years, the Herbert Baxter Adams prize of \$100 is awarded for best work in the history of the Eastern Hemisphere. The George Louis Beer prize of \$250 is offered each year for the best work upon any phase of European international history since 1895. Address the Secretary.

*The Yale Review*, New Haven, Conn., is offering a prize of \$2000 for the best article dealing with a public question appearing in its quarterly issues up to the summer issue of 1930.

*The Business Libraries, Inc.*, 461 Eighth Avenue, New York, announce an annual award of \$1000 to the author of the best book of general business interest published during the year.

*Open Road for Boys*, 130 Newbury Street, Boston, offers prizes of \$10, \$5, and \$2.50 for reviews of books advertised in its columns.

*Bond Electric Corporation*, Jersey City, N. J., offers \$10,000 in prizes for solving a series of six puzzles. Particulars obtainable from dealers.

*The Ives Corporation*, Bridgeport, Conn., offers fifty-three prizes in a "Railway Contest," particulars of which can be obtained from the company or any Ives dealer.

### Important Prize Contests Still Open

*American Sunday School Union*, 1816 Chestnut Street, Philadelphia. \$2000 each for best books on "Religion in Education" and "Heroic Appeal of Christianity to Young People." Closing date, March 1, 1930.

*Atlantic Monthly*, 8 Arlington Street, Boston, and *Little, Brown & Co.*, 34 Beacon Street, Boston. \$10,000 for novel. Closing date, January 15, 1930.

*Blue Book Magazine*, 230 Park Avenue, New York. Five monthly prizes of \$100 each for thrilling true experiences in 2000 words.

*Dorrance & Co.*, Drexel Bldg., Philadelphia. \$1000 plus royalties for a novel dealing with prohibition in the United States. Address Prohibition Contest Editor. Closing date, June 1, 1930.

*Hart, Schaffner & Marx*. Annual prizes of \$1000 to \$200 for best studies in the economic field. Closing dates, June 1 and July 1. Address J. Laurence Laughlin, Esq., University of Chicago, Chicago.

*Pictorial Review*, 222 W. Thirty-ninth Street, New York. \$2500, \$1500, and \$1000 for best three short short-stories under 2500 words. Address Short-Story Contest Editor. Closing date February 15, 1930.

*Edgar Allan Poe Society*, 640 Ft. Washington Avenue, New York. \$100 annually for best essays on Poe. Closing date, April 30.

*Poetry*, 232 E. Erie St., Chicago. Prizes of \$200 and \$100 for best poems appearing in magazine during each year. Closing date, November 1.

*Stratford Co.*, 289 Congress St., Boston, and *Jewish Tribune*, 570 Seventh Avenue, New York. \$2000 for best novel on a Jewish subject. Closing date, January 15, 1930.

*True Story Magazine*, 1926 Broadway, New York. Monthly prizes of \$2000, \$1000, \$500, and \$200 for true confession stories over 2500 words.

*Woman's Home Companion*, 250 Park Avenue, New York, and *Bobbs-Merrill Co.*, Indianapolis. \$25,000 for novel interpreting the life of the modern American city. Closing date, March 31, 1930.

*Yale University Press*, New Haven, Conn. Semi-annual contest for publication of best volume of poems by American poet under thirty. Closes May 1 and November 1.

## START 1930 RIGHT

Have you been going along in haphazard fashion, perhaps selling now and then, hoping vainly for the day when your stories will achieve general recognition? Have you been groping in the dark, trying all types of fiction, hoping to strike the keynote of popular appeal? Have you, in short, been writing with only a vague conception of market requirements and wondering why so many of your stories come back?

### Writing is a Highly Specialized Profession

The average new writer far more often needs coaching as to **what to write** than academic technique. Simplicity of style is preferred in modern fiction. But the fictionist who wishes to make a living must write to meet current demands. He needs competent guidance from the sales angle and efficient handling of his work by someone in close touch with the market.

### Results Count!

During 1929 (which is not closed at this writing) I have sold upwards of \$20,000 worth of magazine fiction for my clients, comprising over two hundred individual sales in America and England. About 80% of these were stories by writers who, previous to my handling their work, had never appeared in print.

### No "Course"—Real Sales Service

My business is **selling** stories. I assume that my clients can write and I coach them from the selling angle. I keep them advised of special needs of the magazines they are aiming at. I handle their English rights where the material has universal appeal and have connections for disposition of foreign rights.

Send me a representative selection of your manuscripts. Write me briefly of your life experiences and what you are anxious to accomplish. I will give you an estimate of their market value and handle them for sale if they have a chance. Or I will point out how they can be written into salable stories. But most important, I will be able to suggest what magazines you should aim at, what types of stories you can write. And if the stories you produce are salable, **I will sell them!**

Terms for handling material on request.

## AUGUST LENNIGER

Literary Agent

155 East 42nd Street

New York, N. Y.

## THE WRITER'S SERVICE BUREAU

Franklin, Ohio

(JAMES KNAPP REEVE—AGNES M. REEVE, editors) offers competent editorial assistance in the criticism, revision and marketing of manuscripts. Circular explaining methods and charges sent on request. Book manuscripts a specialty, correctly typed and prepared for publication.

The charges for Reading, full letter of Criticism, and Advice Regarding Markets, are as follows:

1,000 words or less.....	\$1.00	3,000 to 4,000 words.....	\$3.00
1,000 to 2,000 words.....	1.60	4,000 to 5,000 words.....	3.75
2,000 to 3,000 words.....	2.25		

Words over 5,000, in one manuscript, and up to 40,000 words, 50 cents additional for each thousand words.

For more than 40,000 words, special rates on request.

POETRY. \$1.50 for one, two, or three poems of a total between 10 and 50 lines, and \$3.00 for one, two, or three poems of a total between 50 and 100 lines.

TYPING OF MANUSCRIPTS—50c a thousand words. With one carbon copy, 75c.

Revision, complete editing, or rewriting if required, will be charged for according to the extent and character of the work.

### Also Textbooks for Writers:

Modern Photoplay Writing—Its Craftsmanship (Dimick) .....	\$3.00
Where and How to Sell Manuscripts .....	3.50
Art of Inventing Characters (Politi) .....	2.50
The Writer's Book .....	2.50
The Rhyming Dictionary of the English Language (Walker) .....	2.15
Juvenile Story Writing (Robinson) .....	2.10
Technique of Fiction Writing (Dowst) .....	1.75
86 Dramatic Situations (Politi) .....	1.50
Plotting the Short Story (Chunn) .....	1.00
Rhymes & Meters (Winslow) .....	.75
Bigelow's Handbook of Punctuation .....	.70
How to Write a Short Story (Quirk) .....	.65
The Way Into Print .....	.60

(Catalogue 30 others)

Correspondence Invited

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MANUSCRIPTS neatly and accurately typed by an experienced Authors' typist; 50c per 1000 words. Poetry 1c per line.

### HELEN E. STREET

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### SUPERIOR TYPING SERVICE

A former U. S. Government employee, with long experience in preparing and typing manuscripts for publication, offers a prompt, neat, accurate and superior service, including corrections of spelling, punctuation, paragraphing, etc. All work carefully proofread. 50c per thousand words. Special rate for long manuscripts. Send work for estimate.

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### TYPING—REVISION—VERSE CRITICISM

Distinctive typing; unabridged-dictionary service; one carbon. Prose: copying from typed copy, 50c per 1000 words; from handwritten, 75c per 1000 words. Poems: 1c per line. Literary revision of prose, 50c per 1000 words. Verse criticism, 3c per line.

### AGNES C. HOLM

Author of "Evolution of a Poem"

1711-A Spring Street

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### Wanted—Stories, Novelettes, Serials

For negotiation in American and British markets. Terms, 10% commission, plus mailing expense. No reading fee. Enclose return postage.

### CHARLES B. McCRAY

National Road at Clay Ave.

Elm Grove, W. Va.

Auxiliary services, if desired

# Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

## COME BEHIND THE SCENES

**H**OLDING manuscripts "for possible use"—without permission of the writers—is a practice which is altogether too prevalent among magazine editors operating on the pay-on-publication basis. We are ready to admit that an editor can follow the practice so carefully that no harm is done, and benefit accrues to writer as well as publication. On the other hand, we are familiar with abuses of the practice.

There is the editor, for example, who likes to have on hand to select from each month, making up his magazine, many times as many manuscripts as he can possibly use in several years. Sometimes an editor of this sort seemingly never returns a manuscript except as pressure is applied to him.

Another abuse consists in holding manuscripts which, returned, would go to competitors, and be published. *THE AUTHOR & JOURNALIST* does not believe that this unethical practice is common; but there is no question that it has been resorted to. The manuscript stays in a magazine's files until it is worthless for sale elsewhere.

The department editor is moved to remark on the general subject by a letter received from Otis F. Herrmann, editor, *Independent Salesman*, 22 E. Twelfth Street, Cincinnati, Ohio.

We are glad to publish this explanation, which follows matter which appeared in the December *AUTHOR & JOURNALIST*.

I note with considerable interest an item in your department headed "New Editor—Old Story." Inasmuch as this concerns myself, I ask that this letter be published, or if you do not care to do so, just "file" it in your wastebasket, which is no doubt handy.

I take most emphatic exception to your caustic comment regarding a "breach of ethics" in the matter of returning accepted MSS. For your information, and any others who may be at all interested, upon taking over the editorial desk of *Independent Salesman*, I was bequeathed some 1000 pieces of so-called editorial copy which had been accepted by my predecessor; why, Heaven only knows! Some of it was marked, but the vast majority was just filed—nothing more. Accordingly, I read the stuff, and returned hundreds of articles that bore no markings whatsoever. It may even be possible that some few were returned that bore the editor's checkmarks, etc. However, if such were returned, it was entirely unintentional.

As a matter of fact, I spent long hours rewriting many accepted manuscripts that were absolutely unfit for publication unless completely revised. Then, too, considering the fact that *Independent Salesman* uses approximately fifteen manuscripts per month, you may use your own judgment regarding the number of years required to absorb 1000.

For your information, and that of your brilliant complainers, *Independent Salesman* MSS. are handled in the following manner: (1) received; after some accumulates (2) the first hurried reading; (3) some returned, some held over for second careful reading; (4) final acceptance or rejection; (5) accepted MSS. entered on card file. As a rule, author is notified of acceptance except

where MS. is to receive immediate publication; (6) publication; (7) payment. Entered on card file—publication date, amount paid, check number. If any of your readers have a better method to offer, considering that MSS. pour into this office like old hats at a rummage sale, I shall be more than pleased to receive any and all recommendations.

At present I am holding exactly three manuscripts in the file, and have in addition some twenty or twenty-five in the composing room. In addition, there are some fifty yet to be read.

If your readers don't like the manner in which I am now handling their labors of love, for Pete's sake tell them to stop sending them in. It will certainly save me a great deal of trouble trying to read huge quantities of trash.

In his second paragraph, Mr. Herrmann seems to tell us that the 1000 manuscripts were all accepted ones. However, his succeeding statements seem to indicate that his intention, with respect to all manuscripts which had been marked as accepted, was to hold these and carry out the obligation.

From this, we believe that if there are any writers whose articles were definitely accepted by *Independent Salesman*, and these writers have letters in proof of acceptance, Mr. Herrmann will be glad to honor such letters.

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## WRITE AS YOU INTERVIEW

**T**HE time to decide what is your story, and how, in broad aspects, you will "play" it, is during the interview.

The mechanism of your writer's brain should "click" as a "story" appears. You proceed, immediately, to pursue with questions the lead. You write as you interview, and obtain the special facts which are pertinent to your subject.

The knack of all this comes with experience, but it can be consciously trained. It is only the amateur who arrives home from an interview with a wagonload of notes and no story.

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## DOES NOT ANSWER LETTERS

**JOHN WINTERS FLEMING**, Buffalo, N. Y., asks:

"What recourse, if any, has the free lance writer to obtain information from magazines who have items of the writer and refuse to answer correspondence about these items?"

From the practical standpoint, business writers learn the publications which treat them right, and confine their dealings to these. The exchange of experience among members of the National Association of Business Writers, covering several hundred business magazines, has been of enormous

## Sales Service



"THE NO-NATION GIRL is a powerful, original, dramatic story, making an effective presentation of an almost untouched field of American life, yet one that is obviously and genuinely American, as much so as that of Percy MacKaye's Kentucky Mountains."—*Gamaliel Bradford.*

"An absorbing story of the Louisiana swamps."—*O. O. McIntyre.*

"It is extraordinary realism, and of a sombre beauty seldom equalled in the stories of white men and negro women. The people in it are all interesting, and the swamp, the rank, rich bayou, is as powerful a protagonist as No Man's Land in the great war tragedies. It begins and ends on one low piercing note. All is atune, all flows, all is true. Evans Wall has done a remarkable piece of artistry. He has discovered a by-water of the human river in the black-and-white South, and in its shadowy, savage ambush has set a drama as simple, as poignant and vivid as any I know."—*Frederick O'Brien.*

EVANS WALL wrote this book on the advice of the Author & Journalist Staff. The Manuscript Sales Agency placed it for him with the Century Co. He wrote to The Author & Journalist—

"I shall never forget the debt of gratitude I owe you. . . . Your counsel and encouragement led me to write the book. . . ."

### YOU, TOO, MAY USE THIS SERVICE

The Author & Journalist offers writers, beginners and advanced, a reliable sales service. A reading fee of \$1 for the first 1000 words, 25c for each additional thousand, is charged. The commission on sales is 15%, minimum commission \$4. If a manuscript is not considered salable by The A. & J. staff, it is returned with a brief, helpful critical opinion.

The knowledge of markets possessed by The Author & Journalist is greater than that of most writers. The sales agency guarantees to devote honest, intelligent effort to selling manuscripts accepted for the purpose.

The agency does not market photoplays, jokes, or verse. It handles articles and all types of salable fiction.

Address The A. & J. Manuscript Sales Agency,  
1839 Champa St., Denver, Colo.

## WRITERS—VERSE OR MUSIC!

### Brilliant Opportunity

I have been associated with the big publishing companies all my life and I will help you get your song before audiences and into music stores with beautiful title pages and fine orchestrations. Write

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## WHY AREN'T YOU SELLING?

FICTION markets are wide open. Editors want your work. Still getting rejection slips? What's wrong?

We can tell you. More, we can help you correct it. A LAIRD EXTENSION INSTITUTE criticism, given by a successful author, teacher and editor, tells you what's wrong and precisely how to remedy it; inspires you to make your work what editors want; gives you friendly, candid, bunkless advice; offers revision and collaboration on liberal terms; provides you with accurate market news and shows you how to sell. Our clients are selling. Why aren't you?

Our fees are low when you consider results. Stories up to 5000 words, \$5.00. 50 cents additional for each additional 1,000 words. Stories read and appraised, \$1.00. Return postage required.

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## MANUSCRIPT

Edited, revised, typed. Twelve years' experience.

**EVELYN C. CAMPBELL**

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**M**ANUSCRIPTS, plays and poems neatly and accurately typed to meet editorial requirements. Prompt service. Write for information.

**ALICE MUILENBURG**

Hawarden, Ia.

## HAVE YOU A STORY FOR THE "Talkies?" A NEW FIELD FOR WRITERS

Everyone with an idea has a chance. YOUR idea for a picture, no matter how unimportant it seems, may be the foundation for a masterpiece. We want your stories NOW. Personal criticism—revision—sales service. Write today for booklet and full particulars.

**AUTHORS' SERVICE BUREAU (Dept. F-1)**

Adeline M. Alvord, 219 Security Bldg., Hollywood, Calif.

IN WRITING TO ADVERTISERS, MENTION  
THE AUTHOR & JOURNALIST

## THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

*A Magazine of Real Help for all Who Write.*

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

**THE WRITER'S MONTHLY, Dept. 63**  
Springfield, Mass.

benefit. A good rule is to learn what publications are reliable, and what are not, and reduce the amount of follow-up correspondence to the minimum with the reliable magazines.

Facing a situation where information must be had, frequent follow-ups, every fortnight over a couple of months, will get attention in almost every case. The device of a registered letter or special delivery, may help. Billing the business department for the article at regular rates may bring the editor to time, indirectly.

Because a publication in one instance seems to have been very negligent in answering correspondence doesn't necessarily prove a serious condition. When, however, an editor is chronically negligent in dealing with contributors, the fact should be broadcast to writers, and *THE AUTHOR & JOURNALIST* will appreciate the information.

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## MOOCHERS OF MANUSCRIPTS

**T**HESE are the seductive words of R. G. Tannehill, advertising manager of Associated Publications, Inc., writing for *THE AUTHOR & JOURNALIST*, a statement concerning 2500-word articles wanted for a special section which appears in each of ten sectional film magazines:

"Portrait of the writer of any article used is published with the article, together with a by-line for the writer. NO payment, however, is made for any articles. In bringing their writing and publicity talents to the attention of the motion picture theatre and production field, however, no doubt many writers will be glad to avail themselves of this opportunity."

This is literary mooching up-to-date, as a persuasive advertising man applies it.

Our advice to readers is to stipulate that payment is required in submitting any material to these magazines which R. G. Tannehill represents. They are *Film Trade Topics*, *Motion Picture Times*, *The Reel Journal*, *Movie Age*, *Motion Picture Digest*, *Michigan Film Review*, *The Ohio Showman*, *New England Film News*, *Exhibitors' Forum*, and *Exhibitors' Tribune*.

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## DEPARTMENT STORE MATERIAL

**F**ROM Missouri comes an inquiry regarding department store markets. The subscriber mentions certain national publications—*Dry Goods Economist*, *National Dry Goods Reporter*, *Dry Goods Merchants' Trade Journal*—and asks if there are other markets.

There are—many. Most of the departments which regularly are found in department stores are catered to by specialized publications.

Thus, the following are a sample, only, of these department store markets:

**Toys & Novelties**, 139 North Clark Street, Chicago.  
**House Furnishing Journal**, 175 Fifth Avenue, New York.  
**Infants' & Children's Review**, 1170 Broadway, New York.  
**Hosiery Age**, 239 West Thirty-ninth Street, New York.  
**Boys' Outfitter**, 175 Fifth Avenue, New York.  
**Furniture Record**, 200 Division Avenue, Grand Rapids, Mich.

**Electrical Dealer**, 360 North Michigan Avenue, Chicago.  
**Toilet Requisites**, 250 Park Avenue, New York.

Many other publications could be added to this list.

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## AN A. &amp; J. ARBITRATION

**T**HE department editor has arbitrated, receiving the thanks of both parties, a difference between a Los Angeles writer and a prominent Chicago business paper. Subscribers to *THE AUTHOR & JOURNALIST* may feel free at any time, in their efforts to settle disputes with publications, to suggest *AUTHOR & JOURNALIST* arbitration.

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## LITERARY MARKET TIPS

## IN THE TRADE, TECHNICAL, AND CLASS JOURNAL FIELD

*Outboard Motor Boat*, 521 Fifth Avenue, New York, writes: "We are in the market for outboard cruise stories, illustrated by photographs. The writer should have taken part in the cruise himself and the story should be authentic. These stories range in length from 500 to 3500 words. Good rates are paid on publication, according to the merits of the feature. We are also in the market for outboard photos, for which we pay from one to three dollars. We are interested in features from 100 to 1000 words in length dealing with outboard accessories, outboard camping, trapping, fishing, and commercial aspects. Manuscripts are reported upon within twenty-four hours and queries as to assignments are always answered promptly." This magazine is edited by Doc Schnurmacher.

*Texas Commercial News*, 1435 Allen Building, Dallas, Tex., writes: "We are in the market for 'ghost' stories by and interviews with prominent national figures, business men, bankers, congressmen, transportation executives, and so on. Subjects must be matters of national importance to the business world, of current interest, specific, and the story *must* show the effect upon Texas business. Queries answered promptly. We would also like to get in touch with a number of capable, established business writers who can handle rush assignments. Rates from 2 to 5 cents per word, on acceptance, depending on value of material. 2000 words maximum length with preference given to stories around 1500 to 1750. Address manuscripts to E. H. Brown, managing editor."

*Successful Cleaning & Dyeing* is the name of a new publication having national monthly distribution to 20,000 cleaning, dyeing and rug renovating plant executives. It is published at 105 S. Ninth Street, St. Louis, Mo. V. T. De Munoz, formerly business manager of *Cleaning & Dyeing World*, is editor and manager.

*The Bureau Farmer*, 58 Washington Street, Chicago, recently informed a contributor that it is overstocked.

# Stories of Success

that mean something to YOU!



**CORA JONES DAVIS**

*Short-Story and Photoplay Writer*

Mrs. Davis who is a direct descendant of Chief Justice John Marshall, a name which she has taken as an occasional pseudonym, and of other famous Virginians, is an enthusiastic young writer whose short-stories have appeared in *True Story* and other periodicals, and one of whose photoplays won a \$500 prize in a Chicago Daily News Contest. She has of late been working on a long novel. Mrs. Davis' literary creed may best be expressed in her own words: "Big dreams with an industrious engine behind them must come true."

"Some of these days, when my dreams come true I am going to endow *The Home Correspondence School* with scholarships for ambitious young writers. I wish I could make everyone who desires to write understand just what the School and Dr. Esenwein have done for me. His short-story course seems to have opened up a way, made everything so much clearer; and while I had expected to derive beneficial results from the course, I had not dreamed that it would be so absorbingly interesting."

*Cora Jones Davis.*

Dr. Esenwein's pupils are selling their work because they are taught to do so.

One student has reported sales of \$600 in one week; another has recently won a \$2,000 prize; others have sold their first stories. News of this sort comes in every day.

## READ THIS BOOKLET

*Free for the Asking*

*Cora Jones Davis and 28 other authors show how Dr. J. Berg Esenwein helped them to succeed. They recommend Dr. Esenwein's 40-lesson course in Story-writing.*

These Stories of Success prove conclusively what Dr. Esenwein's Course can do for you. You have no difficulties that some pupil of Dr. Esenwein's has not had. What his students have done and are doing with his guidance, you can do.

Dr. Esenwein's course will help you whatever your literary aim or bent may be — story-writing, photoplay writing or novel-writing. His pupils have been successful in all literary branches.

### CLIP HERE

The Home Correspondence School,  
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet:

"29 Stories of Success"

I am interested in.....

.....writing.

A. & J. 1/30

S. V. Dean, assistant editor, *Grain World*, Chicago, in soliciting material from a trade paper writer, failed to mention rates paid. When 1 cent a word was quoted, he replied, "You will just have to forget about us."

Charles Wood, editor of *Amusement Park Management*, 114 E. Thirty-second Street, New York, asks that contributors query before writing articles for this publication. Feature material of 500 to 1000 words is sought on unusual methods of attraction or system in amusement parks. Photographs are very important. Payment is on publication at 1 cent a word and \$1.50 up for photographs.

*The Southwest Magazine*, 709-715 Jones Street, Fort Worth, Texas, is a magazine supplement furnished monthly to country papers in Texas and Oklahoma. W. N. Beard is president and editor. It uses no fiction, but does use a few historical or narrative stories relating to Texas and Oklahoma, especially if they relate to pioneer days in these two states. Also it uses a few articles relating to subjects of interest to well-to-do farmers and small-town and small-city people in these two states. Two different supplements are issued each month—one for Texas and the other for Oklahoma. Mr. Beard pays a fair price on publication.

The following farm papers in the United States and Canada are reported to offer a market for trapping, fur, and fur-farming articles in winter:

**Dakota Farmer**, Aberdeen, S. Dak., John T. E. Dinwoodie, editor.  
**Farmer & Breeder**, 427 6th Ave., Minneapolis, H. M. Harden, editor.  
**Montana Farmer**, Great Falls, Mont., Lester Cole, editor.  
**New England Homestead**, Springfield, Mass., Glenn C. Sevey, editor.  
**Oklahoma Farmer-Stockman**, Oklahoma City, Okla., Clarence Roberts, editor.  
**Stock & Dairy Farmer**, Duluth, Minn., R. H. Tennant, editor.  
**Wisconsin Agriculturist**, Racine, Wis., F. B. Swingle, editor.  
**Washington Farmer**, Spokane, Wash., Edwin A. Smith, editor.  
**Wyoming Stockman-Farmer**, Cheyenne, Wyo., John C. Fleming, editor.  
**Western Farm Life**, Denver, Colo., G. C. Wheeler, editor.  
**The Nor'-West Farmer**, Winnipeg, Manitoba, H. B. Smith, editor.  
**Free Press Prairie Farmer**, Winnipeg, Manitoba, F. M. Marter, editor.  
**Farmer's Advocate**, London, Ont., William Weld, editor.  
**Family Herald & Weekly Star**, Montreal, Canada, C. Gordonsmith, editor.  
**Saskatchewan Farmer**, Regina, Sask., Harry Cook, editor.

*The American Field*, 440 S. Dearborn Street, Chicago, is a weekly publication devoted chiefly to hunting dogs—pointers and English and Irish setters—but giving some attention to trapshooting, Nature, fishing in season, and occasionally other outdoor sports. Good photos are liked. Frank M. Young is editor and A. C. Noyes associate. It pays about \$6 a column on publication.

*Motor Life*, formerly at 523 Plymouth Court, is now located at 3815 Armitage Avenue, Chicago.

Writers contemplating sending material to *Hardware & Implement Journal*, 1900 N. St. Paul Street, Dallas, Tex., should bear in mind a statement recently made by the publisher, R. C. Dyer, that the past year it has been necessary to put more into the paper than it was possible to get out. Payment for manuscripts is slow, but Mr. Dyer believes in February he will be able to meet all editorial obligations.

Treve Collins, editor of *Plumbing & Heating Contractors' Trade Journal*, 239 W. 30th Street, New York, wants a lot of "personality" stuff for 1930. In addition to the customary run of business-building articles, he will use shorts, from 300 to 500 words, each with a photo showing the personal side of the plumbing and heating man. The stuff must be alive, crisp, interesting and novel. Payment for material for this new department, "After Office Hours," will be on acceptance at rates depending upon the value of the material.

*Pennsylvania Farmer*, formerly at 261 Third Street, Philadelphia, has been combined with *The National Stockman and Farmer*, Pittsburgh, Pa., the name *Pennsylvania Farmer* being retained. The present address is 7301 Pennsylvania Avenue, Pittsburgh, Pa. M. C. Gilpin is editor.

*The Farmer & Breeder*, formerly at Sioux Falls, S. Dak., has been purchased by Thomas C. Clark and is now published at 427 Sixth Avenue, So., Minneapolis, Minn., although the editorial office seems to be still at Sioux Falls. H. M. Hardin is editor.

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## British Market News

*Chic*, a new magazine devoted to beauty, culture and fashion subjects, was issued on November 1st from 14 Gordon Street, London, W. C. 1. It includes a proportion of fiction.

St. John Adcock, editor of *The Bookman*, St. Paul's House, Warwick Square, London E. C. 4, publishes a request for "articles on authors, books and literary subjects generally, about 1000 to 2000 words in length. Preliminary letter should be sent, as the magazine is largely devoted to reviews and has not space for many general articles unless they are of a special interest. Photographs are used. Payment is made immediately after publication. *We do not report on manuscripts.*"

Mr. Reeves Shaw, editor of *The Grand Magazine*, Southampton Street, Strand, London, W. C. 2, reports: "We use short-stories up to 10,000 words. They need high literary standard, definite plot, attractive characters—nothing sordid in tone. Manuscripts are reported on within a few days and payment is made on acceptance.

*Home Topics*, Jordan Street, Knott Mill, Manchester, England, is a Catholic weekly using simple domestic and love stories, especially those with strong Catholic appeal. Low prices are paid, promptly on publication.

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